


UDAYAGIRI-2



Bimal Bandyopadhyay



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EXCAVATIONS AT
UDAYAGIRI-2
(1997-2000)

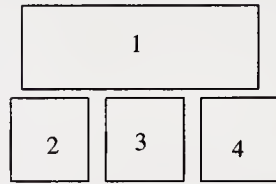
BIMAL BANDYOPADHYAY



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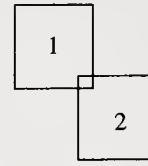
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Front Cover Photo



1. View of verandah in front of cells
2. Head of Bodhisattva Avalokiteśvara
3. Upper half of Bodhisattva Avalokiteśvara
4. Head of Bodhisattva Avalokiteśvara

Back Cover Photo



1. Seated Buddha in Stone
2. Seated Buddha in Stone

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FOREWORD

I am glad to present before the scholars the report of the excavation at Udayagiri conducted between 1997-2000 under the direction of Dr. Bimal Bandyopadhyay. This excavation revealed a magnificent settlement of a double storeyed monastic-complex and a shrine attached with a water reservoir. Significantly, the inscribed seals found during the excavation helped to identify the site as 'Simhaprastha Mahavihara'.

I hope that publication of this excavation report will greatly benefit scholars and researchers.

New Delhi
11.09.07



(Anshu Vaish)
Director General

PREFACE

Years back, in 1870 Chandrasekhar Banerjee, Deputy Magistrate of Jajpur with a zeal to explore ancient remains located some Buddhist remains nestled in the remote crescent hill at Udayagiri. He left a vivid account of his findings in the *Journal of the Asiatic Society of Bengal*. Years rolled on and some other travellers also noticed the site. Yet, no effort was taken to unravel the mysterious remains and the region was covered with the growth of thick jungle. With the excavation at Ratnagiri between 1958 and 1961 by Smt. D. Mitra then Superintendent of Archaeology, Eastern Circle, Archaeological Survey of India the region once again came to lime light. Later on excavation was conducted at Udayagiri revealing an extensive Buddhist complex.

In 1997 while searching for a suitable site for excavation to be conducted in the forthcoming field season I visited the area falling on a hill slope beyond the ancient well at Udayagiri and decided to excavate the site. Following is an account of the findings during the three field season's excavation under my direction between 1997 and 2000. The work was extremely fruitful as it yielded a magnificent monastic complex consisting of a double storeyed monastery, a shrine complex and a water reservoir attached with the monastery. The site proved that it was badly devastated at some point of time and the stone temples there, were razed to the ground, numerous beautifully carved or uncarved architectural fragments bear testimony to it. On the basis of inscribed seals the monastery has been identified as Simhaprastha Mahavihara.

The writing of this report, though taken up earlier could not be completed in time due to various reasons which I do not want to mention. However, it gives me immense pleasure that at last I am able to submit it for publication. The guidelines on this work has been obtained from pioneering work 'Ratnagiri (1958-61)' by D. Mitra.

While working at the site and compiling this report I got immense help from my colleagues in the Excavation Branch of the ASI at Bhubaneswar. I got full and devoted assistance from Shri A K Patel, Deputy Superintending Archaeologist, Shri G L Katade and Shri P K Dikshit, Assistant Archaeologists, S K Dey and Shri B B Badamali, Draftsman, Shri R N Sahoo, Photographer, Shri S K Khuntia, Surveyor, Shri B K Dass, UDC, Shri S K Bhoi, Storekeeper, Shri Bansidhar Behera and others. Some of the chapter of the report have been contributed by Shri Patel, Shri Katade and Shri Dikshit.

I shall be failing in expressing my gratitude if I do not mention the name of Smt. Snigdha Tripathy, retired Curator, Orissa State Museum, Bhubaneswar who has studied the inscriptions in terracotta tablets, stone slabs, seals and sealings in terracotta. She always offered her help and has contributed the chapter on inscriptions by providing the readings.

The Science Branch office of the ASI at Bhubaneswar headed by Shri S Maity has done the cleaning job of the metal sculptures and other metal objects with great care. I most thankfully acknowledge their help. I shall also express my heartiest thanks to Shri J K Patnaik of the Excavation Branch office at Bhubaneswar. Though he did not participate in the excavation yet he had constantly supplied me with valuable information on published or unpublished materials on the subject matter and other things which are extremely useful for the report.

My successor in the Excavation Branch, Shri P K Trivedi has supplied me with various materials which have helped me to a great extent in completing the work. I express my gratitude to him.

As the report has finally been prepared in the Kolkata Circle Office I must express my indebtedness to the following staff-members who rendered immense help to me in finalising the report. They are Shri P K Nayak and Miss S. Mukhopadhyay, Assistant Archaeologists, Shri P Biswas, Shri S Sarkar, Shri P C Das, Draftsman, Shri P N Biswas, Shri T Sahana, Surveyors, Shri K Srimani, Shri T Dutta, Shri D Moitra, Photographers. Smt. S Chatterjee, Shri T K Basu and Shri J Pal have neatly and meticulously typed the manuscript at different stages and final one as well. I am deeply indebted to them.

During the period of the excavation I got tremendous help and support from the officials of the Govt. of Orissa, University and College teachers of Orissa. Particular mention must be made about the district officials at Jajpur and the local Police Station. I am very much indebted to the people of Udayagiri and adjoining villages who rendered total support to the work. I shall fail in my task if I do not mention the contribution of the labourers who toiled hard to enable me to achieve my target.

I also record my heartiest thanks to the authorities in the Archaeological Survey of India who have rendered valuable support to the excavation work. For its publication I thank Dr. B.R. Mani (Dir.) and Dr. Arundhati Banerji (SA), Shri. Hoshier Singh (PO) besides Gunjan Kumar Srivastava and (Miss) Tajinder Kaur (Assistant Archaeologist) of Publication Section for seeing the publication through the press.

In spite of my sincere efforts some mistakes might have crept in for which I crave my indulgence of the readers.

Kolkata

Bimal Bandyopadhyay
Superintending Archaeologist

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OBJECTIVE OF EXCAVATION

History of the development of Buddhism in Orissa can be traced to the accounts of early Pāli literature containing names of two merchant brothers of Ukkala known as Tapussū and Bhallikā who happened to be the first lay disciples of Buddha. Even though opinions differ about the region where these two merchants belonged as some scholars believe that they were the inhabitants of the northwestern part of India while others inclined to take them hailing from Utkala. There may not be much debate about the spread of Buddhism in Orissa after the Kalinga war. However, paucity of extant remains of Buddhist centres, art and architecture of the earliest phase somehow acted as impediment to form a clear idea on the growth and development of Buddhism in Orissa.

The region near Jajpur town in erstwhile Cuttack district presently falling in Jajpur district where some stray hills emerge, contains three well defined ranges viz., 1. Assia or Assiah, 2. Nalti and 3. Mahāviṇāyaka. Nestled inside the otherwise inconspicuous region were located sprawling Buddhist establishments at Udayagiri, Naltigiri or Lalitagiri. First authentic account of these remains were prepared in 1870. Later on Ratnagiri also proved to be a promising Buddhist site to the early explorers. Yet the exact significance of the sites was not known to the academic world till 1958 when excavation at Ratnagiri revealed new vista of knowledge about Buddhism in Orissa. Subsequent excavations at Lalitagiri and Udayagiri proved the existence of

a flourishing Buddhist centre in this region which is perhaps one of the earliest Buddhist establishments in Orissa.

Archaeological remains at Udayagiri drew attention of the archaeological explorers and local authorities from time to time yet no serious attempt to excavate the site was made till 1985 when the area falling towards north-west of the site was undertaken for excavation. During the course of excavation covering four field seasons from 1985-86 to 88-89 the site yielded a magnificent monastery and an impressive stūpa datable to the time span of eighth to twelfth century AD. Identification of the site has been possible as 'Mādhavapura Mahāvihāra' on the basis of inscribed seals.

That part of the archaeological remains at Udayagiri falling on a terrace about 100 m towards south of the ancient well at a height of about 16 m from the ground level on the east which was more thoroughly investigated by the earliest explorers almost passed into oblivion due to thick jungle cover (pl.I). On an exploratory tour for selection of a site for excavation in the ensuing season, the potentiality of the remains was thoroughly judged by the excavator in late 1997 and the site appeared to contain valuable evidences of Buddhist culture. Further delay in excavating the site would have ruined the remains to a far greater extent. Therefore excavation was undertaken with the basic objectives of exposing the remains of the ancient structures on the slope of a hill shrouded under thick jungle and debris (pl.II) besides establishing the



Pl. I : view of the site (Udayagiri -2) before excavation. See pp. 1 and 23



Pl. II : view of the excavation area after jungle clearance. See p. 1

link between the Buddhist remains unearthed at north-west of Udayagiri during the previous excavation.

Excavation during the three consecutive field seasons (from 1997-98 to 1999-2000) has unearthed a magnificent monastery with a central shrine containing a massive seated Buddha, a shrine-complex towards north-west of the monastery and a sprawling reservoir. That the site contained some Buddhist temples has also been evidenced by the finds of a large number of sculptured and ornamental architectural members. The remains are datable to *c.* eighth-twelfth century AD.

The Site and Its Environs

Udayagiri (Lat 20° 38' N; Long 86° 16'E) situated at a distance of about 90 km from Bhubaneswar is approachable through NH 5A upto Chandikhole, taking right turn covering 11 km via NH 5A to Krishnadaspur, the left side metal road leads to Udayagiri which is 12 km from the junction.

The stray hill ranges emerging almost from Jajpur have three wings falling in this part known as Alti or Nalti, Assia and Mahavinayaka. Udayagiri is located at the easternmost part of the Assia hills and it has a horse-shoe formation. The name has been derived from the tradition that the first sunrise in Orissa is seen from here. The area is covered on three sides by spurs of the hills with opening on the east, where the vast stretch of land merges with the horizon. The River Bada Genguti flows nearby merging with Birupa. According to local tradition the sea once laved the foot of Udayagiri. The land beyond Udayagiri is significantly arid, dry, sandy plain where growth of vegetation in earlier times was very limited, therefore the tradition appears to have some solid base. It gains further support

from the 'Report on the Talcher Coal Field'¹ by Messrs. W.T. and H.F. Blanford and W. Theobald excerpts from which may not be out of place "From this plain, the alluvion from the coast to the foot of the hills in Cuttack small isolated and steep rise in a few places to the north of Cuttack and, taken in connection with the bosses and whale-back ridges which stud the surrounding country, present all the features of an upraised archipelago, and lead to the belief, that at no very remote geological period, the water of the western portion of the Bay of Bengal dashed against many a rugged cliff, and rolled around clusters of islands which studded over what is now the province of Cuttack. Indeed a comparative trifling depression of the country might reproduce the same phenomenon". The hills around, however, have thick vegetation, growth of bushes and shrubs abounded by animals like hyena, jackal, monkey, wild hare etc.

The Buddhist settlers picked up such a location for establishing their *saṅghārāmas* in order to cultivate spiritual studies in isolation away from the din and bustle of the city. Near to it was located on a small hill the long established centre of Ratnagiri. Communication with the rest of the world was possible through the rivers flowing nearby. The contemporary seat of power was at Jajpur which was within a range of approximately 21 km. Besides, such an elevated area was considered suitable for habitation in the midst of a flood prone region.

Previous References

The earliest authentic account of the archaeological wealth of Udayagiri came from the pen of Chandra Sekhar Banerji, Deputy Magistrate of Jajpur, who visited the spot sometime in early 1870. He has left a vivid

¹. *Memoirs*, GSI, I, p. 33.

Objective of Excavation

account, which was published in the *Journal of the Asiatic Society of Bengal*.¹ A good description of the ancient well at Udayagiri has been obtained from his report. More important is the description of remains particularly the gateway to the monastery. According to him,² “The chief interest of the place, however, lies in the ruins of a gate and the figure of a Buddha. The place was so enveloped in Jungle, and the ruins so buried in earth, that it was difficult for me to form an idea of the edifice which once stood there, but from the gate in front and the rock in the rear to which the figure of Buddha is engaged, I have little doubt that the sanctuary was partly constructed partly excavated.

The gate is composed of three heavy rectangular blocks of stone, one of them is placed transversely over the other two, to form an entablature. The height of the gate, omitting the portion that has been buried by accumulation of rubbish, is 2.33 m.

The upright blocks have been cut into five bands highly ornamented with sculpture, which appears fresh and sharp as if just cut by the chisel. The innermost band contains wreaths of the true lotus. There are altogether 12 groups of the flower. The second band is divided into panels, bearing male and female figures in armour. The middle one contains a wreath of flowers. On the fourth band there is a continuous winding wreath, encircling figures of men and women. The last or the outermost band is a wreath of large flowers of great beauty. The middle band is capped by a capital, of which a rough sketch is shown in the margin.

The architrave and the frieze are embellished with a great number of grotesque figures. On the middle of the frieze, there are two niches containing figures of Buddha. In the middle of the architrave another figure of Buddha appears, over whose head two elephants twist and wave their trunks from opposite sides. On both sides of the group, small grotesque male and female figures have been cut into the form of a wreath; the waving hand and forefinger preceding, and the toe placed on the projected knee of the one following.”

Being inspired by the account of Banerji, John Beames, Magistrate of Cuttack visited Udayagiri in 1875. His account was also published in the same journal.³

His vision is to be commended while observing his remark that these hills were a perfect mine of archaeology, and one which had not yet been thoroughly explored. He had made a lasting contribution by removing the gateway to Cuttack for its installation at the public garden there. According to R.P. Chanda,⁴ Beames removed to Cuttack not only the door frame but a few other sculptures also. Out of them, a twelve armed Prajñāpāramitā and an image of Gaṅgā later found place in Patna Museum while two images of Avalokiteśvara, one standing and the other seated were removed to the Solapuoma Temple towards south-west of Ravenshaw College.

Further account of Udayagiri comes from the pen of noted archaeologist R.P. Chanda whose report was published in a *Memoir of the Archaeological Survey of India*.⁵ He had visited Lalitagiri, Ratnagiri and Udayagiri for collecting

¹ Chandra Sekhar Banerji, ‘Notes on the antiquities of the Nalti, the Assia and the Mahabinayaka hills of Cuttack,’ *JASB*. Vol. XXXIX. pt. I, 1870, pp. 158-171.

² *Ibid.*, pp. 166-167.

³ John Beames, ‘The Alti hills in Cuttack’, *JASB*, 1875, pt. 9, pp. 19-23.

⁴ R.P. Chanda, ‘Exploration in Orissa’, *Memoir of the Archaeological Survey of India*, No. 44.

⁵ *Ibid.*, pp. 11-12.

some antiquities for enriching the collection of the Indian Museum, Calcutta in 1927-28. At Udayagiri he noticed on a low mound of debris, a two-armed image of Avalokiteśvara (2.38 x 0.85 m) with an effigy of Dhyānī Buddha Amitābha on crown. The image had an inscription on back in Nāgari characters of seventh-eighth century, mentioning “This is the pious gift of the monk Śubhagupta.” The rock cut well noticed by Banerji finds mention in his account with a reading of the inscription “This well (is dedicated by) Rāṇaka Vajranāga.” A good account of the objects removed by Beames is available from his description. He further states, “in the southern part of the terrace, at some height from the base, there is a modern temple of Mahākālī where worship is offered to a group of badly damaged old images covered with vermilion on every thursday by a priest who belongs to the Mālī or Mālākāra (gardener) caste. From a brick mound near this temple was dug out the image of Vaiśravaṇa, measuring 0.76 x 0.45 m, which Babu Parvati Charan Ray has presented to the Indian Museum on behalf of Babu Hariballav Das of Jajpur. On stylistic grounds this image is assignable to the same period eighth or ninth century AD as the inscribed Bodhisattva images. A little higher up the terrace in the midst of the jungle stands a fine image of four-armed Avalokiteśvara (2.01 x 1.08 m). The lower part of this image is considerably damaged. On the back this image bears a long inscription in the nail-headed characters of the eighth century AD which opens with the Buddhist creed and evidently contains an extract from some text. A few yards to the south of this image in a ruined brick shrine a colossal image of seated Buddha carved out of several pieces of stone lies half buried. Like the southern part of the big terrace

of Udayagiri, the northern part also is covered with numberless brick mounds. One of these mounds, called Iṭābhāṭi or brick mound, represents a Buddhist stūpa. In the four niches on four sides of this stūpa there were evidently installed four images of Buddha. A standing image of Buddha lies partially buried on the western side. There is a fine image of Buddha seated touching the earth on the eastern side. The type of old Nāgari characters used in engraving the Buddhist creed on the back slab of this image indicates that it cannot be assigned to an earlier epoch than the tenth century AD. The colossal image of seated Buddha noticed above is of the same style as this image and should be assigned to the same period. Two Bodhisattva images of the older (eighth century) style in much more damaged condition are also visible in the northern part of the terrace. These and other sculptures form much less than a moiety of what Chandra Sekhar Banerji and John Beames saw on the terrace of Udayagiri in the early seventies. Besides the pieces removed by Beames to Cuttack, Ramgovinda Jagdev, the zemindar, removed a considerable number of images to his house at Kendrapara. Many more lie buried in the brick mounds on the terrace that are hidden by impenetrable jungle.” That a collection of images from Udayagiri, Lalitagiri and Ratnagiri was made by Chanda for the Indian Museum is attested to by the remarks of R.D. Banerji.¹ The contribution of H.C. Chakladar, of the University of Calcutta, in highlighting the antiquarian remains of Udayagiri, Lalitagiri and Ratnagiri deserve special mention. In his illustrated article (B.S. 1335; AD 1928) published in the Bengali Journal *Prabasi*² he had described at length about the high aesthetic qualities of the tāntric art of Udayagiri and found comparable features with

¹ R. D. Banerji, *History of Orissa*, Vol. II (Calcutta, 1931), p. 387.

² H. C. Chakladar, ‘Uḍishyāya Suvṛihat Prāchīna Baudha-Piṭha,’ *Prabāsī*, Āśvin, 1335 (B.S.), pp. 811-18.

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Buddhist art of distant Borobudur. He was inclined to compare Buddhist art of these places of Orissa with the celebrated art centres of Bharhut, Sarnath and Nalanda. An English version of his exploration was published in 'Modern Review' also.¹

Eminent historian and archaeologist R.D. Banerji hold the same view about the excellence in art in these Buddhist centres and remarked,² "While the Buddhist centres of Baudh and Udayagiri of the Cuttack district flourished, plastic art was yet in its nascent stage in the great Hindu centre of Bhubaneswar". His another observation states,³ "The pioneer in the field of scientific analysis of the oldest mediaeval Orissan art is Haran Chandra Chakladar, M.A. of the University of Calcutta, whose photographs of the Udayagiri images as published in a well-known Bengali monthly are the best yet known. From the meagre description given by this scholar we

can now judge that the standard of the Buddhist art of these neglected ruins of Orissa is far above that which we see in later mediaeval shrines, whether Hindu or not".

Further light in more recent times is thrown by N.K. Sahu,⁴ eminent Orissan historian in his dependable, and exhaustive work. He made an analysis of the earlier scholarly observations on Udayagiri and threw some light on the rock-cut sculptures towards south-west of the ancient well on top of a hill.

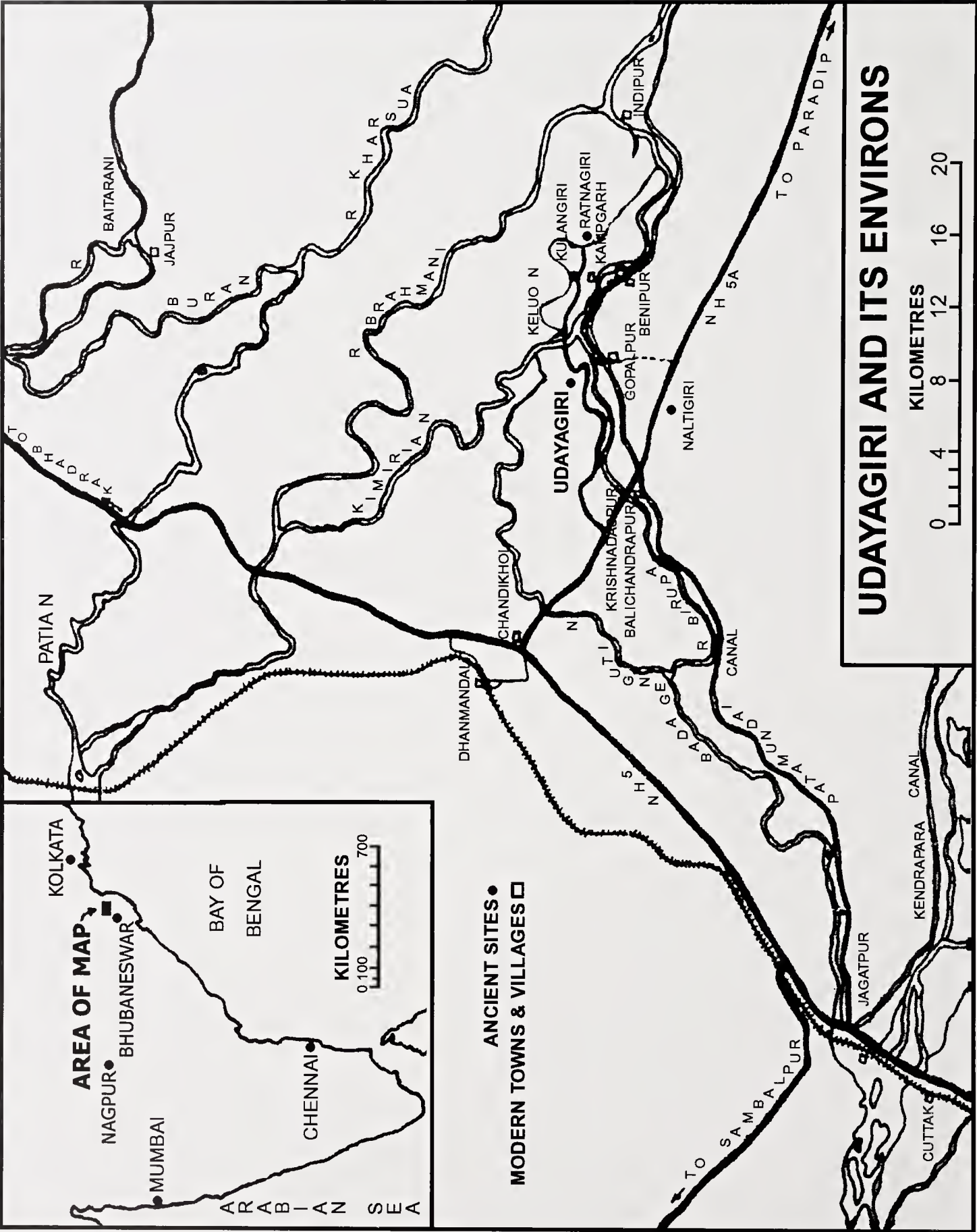
The veil of obscurity was lifted from the Buddhist remains at Udayagiri in 1985 when Archaeological Survey of India took up the area towards north-west of the site for excavation, work of four seasons revealed a stūpa, a monastery with an exquisitely ornamented gate and a residential-cum-shrine-complex. Seals found from the excavation helped in identifying the establishment as 'Mādhavapura Mahāvihāra'.

¹. 'A Great site of Mahāyāna Buddhism in India', *The Modern Review*, XLIV, 1928, pp. 217-23.

². *Ibid.*, p. 393.

³. *Ibid.*, p. 386.

⁴. N.K. Sahu, *Buddhism in Orissa*.



HISTORICAL AND RELIGIOUS BACKGROUND

Although opinions differ about the place from where the first lay disciples of Buddha, Tapassu and Bhallikā hailed as some are inclined to believe Ukkala in this context was somewhere in the north-west of India and not Utkala country. There may not be much argument against the view that Aśoka contributed greatly to the spread of Buddhism in Kalinga. The discovery of relics in gold foil from the stūpa at Lalitagiri, probably suggests the existence of a Mauryan stūpa somewhere in the vicinity containing the relics of the most venerated ones of Buddhism from where the relics were replaced to the excavated stūpa. With the change of the royal power, during eclipse of the Sunga rule in Magadha, Chedi king Khāravela, a descendant of Mahā-Meghavāhana wielded enormous power and contributed largely to the growth of Jainism in Orissa and Jaina art reached its apogee in the vicinity of Bhubaneswar at the Caves hewn out of rocks at Udayagiri and Khandagiri. Jainism left its impact in Orissa for a fairly long time. However, during this time Buddhism was not a dying faith as evidenced through the early remains at Lalitagiri and elsewhere particularly in the vicinity of Bhubaneswar. Sahu opines,¹ “when the influence of Jainism declines with the fall of Meghavāhanas, Buddhism rather than the struggling Brāhmaṇism came to the fore-front and if Orissa be regarded

as the cradle for Mahāyanism, it was here during this period (first century BC - first century AD) that the semi-Mahāyanic tendencies in Buddhism made a definite turn giving rise to the full-fledged Mahāyāna system.” In this context mention may be made of the Nāgārjunakoṇḍa inscription of the fourteenth regnal year of the Ikshvāku king Vīrapurushadatta (second half of the third century AD) which refers to the Ceylonese monks preaching in Tosali.² As Tosali has been identified as the area in and around Bhubaneswar it can be surmised that the area felt the influence of Hīnayāna doctrine as well as that time.

While north India was under the mightily Kushans and western India and large region of peninsular India under the Sātavāhana-Ikshvāku regime Orissa remained in the hands of some scattered local suzerains. Buddhism got a new impetus in the hands of the Kushan rulers, Kanishka being the most celebrated. The development of Mahāyāna ideals engulfed a vast region of India and beyond reverberations of which were felt in Kalinga also. Although this region did not form a part of the Kushan empire yet religion got great impetus from the teachings of learned preachers coming from the Kushan domain and the south. Archaeological excavation at Lalitagiri revealed a continuous occupation of the site by the Buddhists. Apart

¹ N.K. Sahu, *op. cit.*, p.78.

² D.C. Sircar, *Select Inscriptions bearing on Indian History and Civilization* (Calcutta, 1965), pp.233-36.

form the stūpa yielding most possibly relics of Buddha and one of his disciples the site has laid bare the remains of an apsidal temple with a stūpa towards apse. Excavation has also revealed that the apsidal shrine was built over the remains of an earlier brick built structure. Besides the discovery of inscriptions in Kushan-Brāhmī, Gupta and post Gupta script, a Gupta coin, a bas relief of c. second-third century AD etc. point to the fact that the place remained a great centre of Buddhism from the pre-Christian era through the Gupta period down to a time when these regions came again under the sway of a mighty dynasty with its capital at nearby Jajpur. The Bhauma-Karas gave a strong impetus to the development and spread of Buddhism. Even though direct evidences are lacking circumstantial evidences are enough to prove that due to their munificence and continous support through generations the Buddhist centres at Lalitagiri, Udayagiri and Ratnagiri grew into great centres of art and Buddhist learning.

There is a total dearth of contemporary account on the Buddhist establishments of Orissa. According to the available data none of the three centres have yielded any epigraphical evidence from excavations to throw light on the authors of these centres. No other form of contemporary written material is also available.

The only copper charter¹ divided in three pieces discovered by villagers long back from Ratnagiri, however mentions the gift of Koṇā village under Uttara Tosali to Rānī Karpuraśrī who came from Saloṇapura-Mahāvihāra of Utkala. The charter was issued towards the end of the eleventh century by the Somavamśī King Karṇa for the maintenance of Rānī Karpuraśrī who probably

took her abode in the monastery of Ratnagiri. Indirect references however, are not so scanty as to prove the munificence of the ruling dynasty in the spread of Buddhism. It is known from the Neulpur copper charter² of the Bhauma-Kara king Śubhākaradeva that the first three rulers of this dynasty were Buddhists and undoubtedly his next two descendants were not only devout Buddhists but they also took great care towards propagation of that religion. There is a great deal of controversy over the period of the Bhauma-Karas yet on the basis of eminent historian's³ view it can be safely stated that their rule continued over two hundred years from about the mid-eighth century to the middle of the tenth century. They ruled from Jajpur which is not far from this region. They were succeeded by the Somavamśis in this part who were however, non-Buddhists but were not averse to that religion which is proved by the above mentioned land grant of Karṇa. Therefore, a surmise that the Bhauma-Karas contributed largely to the growth and development of the Buddhist centres of Lalitagiri, Ratnagiri and Udayagiri may not be unfounded. It should also be taken into account that all the monastic centres were in their prime glory between the eighth-tenth century when the Bhauma-Karas were in their supreme power.

The discovery of a large number of sites yielding Buddhist remains in Balasore, Mayurbhanj, Jajpur, Jagatsingpur, Cuttack, Khurda, Puri and Phulbani districts of Orissa, viz., Jayarampur, Khadipada-Mohanpara, Ayodhya, Khiching, Solanpur, Jajpur Vajragiri, Kulangiri in addition to Udayagiri, Lalitagiri and Ratnagiri surely indicate tremendous growth and popularity of Mahāyāna Buddhism in this part of Orissa. A

¹ D. Mitra, 'Ratnagiri Plates of Somavamśī Karṇa', *Epigraphia Indica*, Vol. XXXIII (1959-60), 1987 (reprint), p.263.

² R.D. Banerji, 'Neulpur grant of Subhakaradeva: The 8th year,' *Epigraphia Indica*, Vol.XV (1919-20), 1982 (reprint), pp.1-6.

³ R.C. Majumdar (ed.), *The Age of Imperial Kanauj, History and Culture of the Indian People, Bharatiya Vidya Bhavan Series Vol.IV* (1984), p.65.

copper plate charter¹ being a chance discovery by a cultivator from Jayrampur under Bhogarai P.S., District Balasore of the first regnal year of Gopachandra who ruled from lower Bengal in c. first half of the sixth century AD is interesting. It records the grant of a village named Śvetabālikā within the ancient district of Daṇḍabhukti to the Mahāyānist *bhikṣu-saṅgha* for constructing a vihāra at Bodhipadraka where presided Ārya Avalokiteśvara, for performing the ceremonial worship by providing the required materials like *bali*, *charu*, *gandha*, *pushpa*, *pradīpa* etc; and for meeting the necessities of the Ārya-Saṅgha like food, bed, seat, sick-diet, medicine and cleaning arrangements. It can be inferred from the inscription that a Buddhist centre had existed at Bodhipadraka (present Jayrampur) before the issuance of the charter. From the Banpur copper plates² of Dharmarāja Mānabhīta (c. AD 695-730) it is known that the king made a grant of lands to a monk for the *bali*, *sattrā* and *charu* to be offered to a deity, most possibly Buddhist.

Inscriptional evidence further records the benevolence of the Bhauma-Karas in encouraging Buddhism. The Dhenkanal plate of Tribhuvana Mahādevī I³ refers to her predecessors Unmattakeśarī (Sivakara I) and Gayāḍa (Sāntikara I) as benevolent rulers' who exhausted treasures of their vast empire on religious works in order to enlighten their own country and others-who decorated the earth by constructing in unbroken continuity various *maṭhas*, monasteries (vihāras) and temples. The Baudh copper plates⁴ of Tribhuvana Mahādevī II issued in 158 year of the Bhauma-Kara era, records the erection of lofty stone

vihāras by Śubhākaradeva I. It is known from the two Talcher charters⁵ dated in 149 Bhauma-Kara era that Śivakaradeva III though professed the epithet Parama-Maheśvara granted two villages for meeting the expenses of the maintenance of the temple of Buddha in Jayāśrama Vihāra. The extensive remains at Solampur, District Balasore falling almost opposite to Jajpur town, though badly denuded, have yielded a large number of Buddhist images. Besides, the remains of structure also indicate the existence of a vast Buddhist establishment, possibly the Saloṇapura mahāvihāra mentioned in the Ratnagiri copper plates of the Somavaṃśī king Karna.

Though we are not in certain ground about the position in the Buddhist world of the 'Chandrāditya Vihāra' and 'Mādhavapura Mahāvihāra' respectively being the name of the monastery of Lalitagiri and Udayagiri-I we are more fortunate in respect of the Buddhist establishment at Ratnagiri.

Archaeological discoveries have proved the nucleus of the Buddhist centre at Ratnagiri during the Gupta period, existence of some earlier remains also can not be ruled out. A reference can be cited about the discovery of the *Pratītyasamutpāda-sūtra* inscribed in stone slabs in Gupta characters. The practice of putting this *sūtra* along with *nirodha* portion inside stūpas was prevalent during the Gupta period in the Buddhist centres and during post-Gupta times the Buddhist creed became more popular. The connection of Ratnagiri with the Gupta rulers has not been firmly established, yet the citing of a Tibetan textual reference after D.Mitra⁶ may not

¹ D.C. Sircar, *op.cit.*, pp. 530-31.

² *Epigraphia Indica*, XXIX, pp.38-43.

³ Binayak Misra, *Orissa under the Bhauma kings* (Calcutta, 1934), p.28.

⁴ *Epigraphia Indica*, XXIX, pp.216-20.

⁵ Binayak Misra, *op.cit.*, pp.40-51.

⁶ D.Mitra, Ratnagiri (1958-61), *Memoirs of the Archaeological Survey of India*, No. 80, Vol.1 (1981), p.16.

be out of place. Lama Tārānātha's *History of Buddhism in India* (completed in 1608) records that towards the end of the life of King Buddhapaksha a vihāra called Ratnagiri was built in the east in the kingdom of Odivisa (i.e. Orissa) on the crest of a hill near the sea and that in that vihāra were kept three sets of Mahāyāna and Hīnayāna Śāstras etc., and there were eight great groups of *dharma* (religious schools?) and five hundred monks.

Sober history do not record the name of a king Buddhapaksha, from Tārānāth's account it is known, he was a king of Varanasi, flourished long before the Pāla king Gopāla (c. AD 750-70) and was earlier than Harsha (AD 606-46). He is stated to be the cousin of Dharmachandra, a ruler in the east. Buddhapaksha, a zealous advocate of Buddhism, was credited with the restoration of the glory of the faith which had eclipsed due to Hunimanta (Huṇa king?) who fought with the king Dharmachandra, overwhelmed the Kingdom of Magadha and demolished the temples. After the death of Dharmachandra. Buddhapaksha, in alliance with the kings and feudatory chiefs of the western and Central India, killed Hunimanta. Nalinaksha Dutt¹ feels that Buddhapaksha was a nick-name of the Gupta King Narasimhagupta Bālāditya (first half of the sixth century AD), a name given to him by the Buddhists as a patron of Buddhism and an enemy of the Huṇas who were anti-Buddhists.

No other evidence has been found to connect the foundation of the monastery at Ratnagiri during the reign of Narasimhagupta Bālāditya whose dominion included Kalinga, but the epigraphical evidences from Ratnagiri bear unmistakable connection with the later part of

the Gupta period. That a continuous growth of the Buddhist establishment at Lalitagiri happened during the Gupta period is attested to by the discovery of inscriptions datable to the Gupta period.

The political stage changed with the rise of Harsha in north India. Kongoda and Utkala formed parts of his dominion. Buddhism in this part of the country was restored to its pristine glory. During this time the celebrated Chinese pilgrim Hiuen Tsang visited Orissa in about AD 639, from his account it is clear that Buddhism was in a flourishing state in the country of Wu-t' u (Odra). The people according to the pilgrim, 'were indefatigable students and many of them were Buddhists. There were about 100 Buddhist monasteries, and a myriad Brethren all Mahāyānists. There were more than ten Aśoka topes at places where the Buddha had preached. In the south-west of the country was the Pu-sie-po-ki-li (pushpagiri) monastery in a mountain, the stone tope of this monastery exhibited supernatural lights and other miracles, sunshades placed by worshippers on it between the dome and the *āmalaka* remained there like needles held by a magnet. To the north-east of this tope in a hill-monastery was another tope like the preceding in its marvels.² The life³ while mostly agreeing with the account of the travels states 'there are here about 100 *Saṅghārāmas*, and 10,000 priests or so. They study the Great-Vehicle'. Scholars earlier suggested the identification of Pushpagiri with Ratnagiri, Lalitagiri or Udayagiri but the discovery of sealings bearing the names of different monasteries for the above mentioned establishments being Ratnagiri mahāvihāra, Chandrāditya vihāra and Mādhavapura mahāvihāra respectively have ruled out the

¹. Foreword to N.K. Sahu's *Buddhism in Orissa*, p.vii.

². T. Watters, *On Yuan Chwang's Travels in India*, II (London, 1905), pp.193-194.

³. S.Beal, *The life of Hiuen Tsang* (London, 1911), p.134.

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possibility. But how such a big and flourishing Buddhist centre as Ratnagiri mahāvihāra escaped the notice of the Chinese traveller is a perplexing question.

Equally baffling is the issue of identification of Pushpagiri Vihāra singularly mentioned by Hiuen Tsang as Pu-sie-po-ki-li translated by Julien as Pushpagiri. However, the name does not find mention in other records including the Tibetan and Chinese. The Nāgārjunakoṇḍa inscription of Vīrapurushadatta of 14th regnal year mentions about the donations of Upāsikā Bodhiśrī for construction of a *śilā maṇḍapa* at Pushpagiri (puphagiri).¹ If this is identical with the Pushpagiri vihāra mentioned by the Chinese pilgrim then it was in existence in the third century AD as well. Formerly, scholars tended to identify it with the Buddhist establishments at Udayagiri, Ratnagiri and Lalitagiri. But distinct monastic seals from these centres have rendered different names. Of late the excavator of the remains at Langudi hill near village Salepur under P.S. Dharamsala in Jajpur district has claimed about the identification of Pushpagiri with the Buddhist remains there on the basis of inscriptional evidence. According to B.N. Mukherjee² who has examined through photographs sent by the excavator three stone inscriptions and an impression in terracotta of an inscribed seal matrix, two of the inscriptions in stone found in course of excavation in 1995-96 written in early Brāhmī characters are datable to c. first century and second century AD, the first one has been read as *Śrī Pushpasabhāragiraya*. The Prakrit version has been translated in Sanskrit as *Śrī Pushpasabhāragirayah* or *Pushpasabhāragiraye*, meaning “the illustrious

mountains with the load of flowers” or “for the illustrious mountain with the load of flowers.” He further states³ “these considerations indicate that the name Pushpasabhāragiri, occurring in our record denoting a single monastery, should be taken in a singular number. In that case the opening portion of the fragmentary inscription can be Sanskritised as *Śrī Pushpasabhāragiraye (vihāraya)*..... the inscription seems to have intended to perpetuate a pious act for (i.e., dedicated to) the Pushpasabhāragiri or Pushpagiri monastery.”

The second fragmentary Brāhmī inscription has been read by the same scholar as Konasakhay (a) and has been Sanskritised as Konasakhayah meaning “of the staff (bearing) school (or sect)”. Mukherjee states, “The epigraph probably refers to a Buddhist school whose members used to carry staff (as a cognizance?).”

In another context Mukherjee⁴ informs about the discovery of another Brāhmī inscription from the same site which has been edited by him with the help of a photograph supplied by D.R. Pradhan, excavator of the site who noticed the inscription. The reading and translation following Mukherjee are as follows:-

L.1. (*Pu*) *phagiri* (i.e., *giri*) *ka-k(a)*

L.2. (the second line on the right)

-nana-haladharakasa

L.3.- *Prarachavalasa*

Translation

“Of Prarachavala, the ploughman of Pushpagiri Kānana (garden)”.

He has placed the inscription in c. second century AD and states, “It appears that sometimes in the second century BC a ploughman called Prarachavala (whose name literally means “a

1. D.C.Sircar, *op.cit.*, pp.233-236.

2. B.N. Mukherjee, ‘Two Early Brahmi Inscriptions From The Langudi Hill Area (Orissa), *Utkala Pradeepa*, Vol.I (1997), pp.15-16.

3. *Ibid.*

4. B.N. Mukherjee, ‘An Early Inscription From The Langudi Hill Area, *Utkala Pradeepa*, Vol.II, No. 1 (1998) pp.1-4.

well-formed cloud)” was connected with Pushpagiri-Kānana. The association of a ploughman with a Kānana (literally denoting “a grove” or “a forest”) becomes meaningful if the term is equated with *ārāma*, which literally means not only interalia “a grove” or “a garden”, but also signified a Buddhist monastery situated in such a place. In a Kosam inscription the famous monastery of Ghoshitarāma is mentioned without specifying it as a vihāra or monastery. The Pushpagiri itself was, according to a local inscription, “Laden with flowers.” So Pushpagiri-Kānana can denote a monastery situated in that area, Prarachavala was perhaps a ploughman engaged in cultivation of a land donated to the monastery. Similar donation of plots of land to the community of monks is well known. Prarachavala was, from this point of view, connected with the monastery.” He draws conclusion on the subject with the following remarks, “The ruins of Buddhist establishment has already been unearthed in the area of Langudi Hill, which was very much within the bounds of Odra of the time of Hiuen-Tsang. A local fragmentary inscription, deciphered by us, refers to the illustrious Pushpagiri, which name could have been followed by the term *ārāma* or vihāra in the now effaced portion. The present inscription speaks of Puphagiri or Pushpagiri-Kānana, i.e., Pushpagiri *ārāma*. This inference receives support from another fragmentary Brāhmī inscription found by D.R. Pradhan in the area concerned. In the readable part of this epigraph we can notice the expression pispasirivihā(r)e, meaning “in the monastery of Pishpagiri or the illustrious Pishpagiri”. The reading Pishpa can be meaningfully amended as Pushpa. Hence here we have an almost clear

reference to the monastery of Pushpagiri. There can be no more reasonable doubt about the location of Hiuen-Tsang’s Pushpagiri monastery in the Langudi Hill area. The question can be reopened only after the discovery of an inscription of the pre-Hiuen-Tsang period or of his age in a different locality within the limits of Odra”.

The excavator further informs that the excavation during 1999-2000 season at Langudi has yielded important findings of pre-Christian centuries in the form of a stūpa surrounded by laterite wall which is rectangular in plan and covered with burnt bricks, *chhatras* or *chhatrāvalī* or parasol of Mauryan type, uncarved or plain *suchi* (cross-bar) and railing pillars, the NBP Ware and a fragmentary inscription of Aśokan period. The early Brāhmī inscription deciphered by B.N. Mukherjee reads “*Ami Upāsaka Aśokasa Samchiamana agra eka thupe*” meaning in prominent stūpa of the accumulated height of Aśoka. The lay worshipper and the one with religious longings.” On the basis of this the excavator opines,¹ “the inscription seems to refer something (mentioned in the unreadable portion of the inscription) connected with a stūpa caused to have been built by a Buddhist lay worshipper called Aśoka. The “accumulated height” of Aśoka may be the height of the stūpa or any other religious objects dedicated to the stūpa. Traditionally Aśoka is credited with the construction of eighty four thousand stūpas and Hiuen-Tsang in seventh century AD has mentioned ten Aśokan stūpa at Odra of which Langudi Hill stūpa is certainly one of them. At Langudi we have discovered ten terracotta seals and sealings from the stūpa area. But it is yet to be deciphered.

¹ D.R. Pradhan, ‘Identification of Puspagiri’. This is in the form of a note prepared by Pradhan. However that the reading is supplied by B.N. Mukherjee is attested by his assertion in the article. ‘A Langudi Hill Inscription Referring to Aśoka’, published in *Bharatiya Purabhilekha Patrika*, Vol. XXVI (2000), The Epigraphical Society of India, Mysore, pp.63-66. Pradhan’s view finds support in this article of Mukherjee.

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Therefore the present stūpa at Langudi Hill is undoubtedly the creation of Aśoka in the third century BC. It is also presumed that the *śramaṇas* or *bhikṣhus* of Langudi Hill might also be responsible for the conversion of Aśoka from Chaṇḍāśoka to Dharmāśoka or from Digvijaya to Dharmavijaya.”

According to the available data¹ Langudi hill area was thoroughly explored by H.C. Prusty in the company of Prof. K.S. Behara of Utkal University before its excavation by the Orissan Institute of Maritime and South-East Asian Studies. During the trip the explorer noticed four rock-cut sculptures at the southern spur of the hillock consisting in a row, a seated Dhyāni Buddha in *samādhi-mudrā*, two-armed seated Tārā and a four armed standing Prajñāpāramitā. Ten feet away from the rock-cut panel, another rock-cut panel was noticed consisting a standing two-armed Padmapāṇi or Avalokiteśvara, seated Dhyāni Buddha Amitābha, seated Buddha in *bhūsparśa-mudrā*, small seated Buddha in *bhūsparśa-mudrā*, seated Buddha in *bhūsparśa-mudrā*, seated headless Buddha in *samādhi-mudrā*, a rock-cut monolithic stūpa at centre. On the rocky ledge of the northern spur a rock-cut stūpa panel was noticed with sculptural embellishments. At the western spur of the hill an imposing solitary domical brick mound was also seen.

The explorer concludes with the remarks, “To the best of our knowledge and belief the antiquities recovered from the Langudi Hill reveal an extraordinary antiquarian values being ascribable from *circa* eighth century AD to the end of tenth century AD as corroborated by the important archaeological findings such as the greyed and faint greyed, black, reddish brown potteries and potsherds, the convincing hoard of

late Mahāyāna Tāntric Buddhist and Vajrayāna male and female divinities as well as the burnt bricks measuring 16.5"x9.5"x3" as exemplified in case of Ratnagiri and Udayagiri and Lalitagiri.”²

During the course of excavation at Udayagiri I had an occasion to visit Langudi Hill on 03.12.99 along with my technical staff. After covering about 7 km towards Jajpur on NH5 from Chandikhole, a metalled road on the right side led to Dharamsala. Further approach was obtained traversing through a jeepable fair weather road, total distance from Chandikhole about 17 km.

From road side after ascending the hillock, on north corner a laterite structure was noticed square on plan measuring around 20x20 m, made of locally available laterite stone, badly weathered. Height of the structure appeared around 7m from nearby flat level, traces of flight of steps on one side was visible. Use of brick was noticed at various spots. At the top point on the centre a trench was found dug by the excavator possibly to penetrate inside in search of relic. This narrow trench revealed repetitive irregular courses of brick with thick rubble fillings in-between. From the shape of the cutting it was not possible to judge the exact nature of the structure or its shape. It could be surmised that the structure represented a brick built stūpa veneered by plain laterite blocks. Some broken stone railings were lying scattered on the lower part of the structure. Besides, some mutilated plain stone pillars were noticed. Sizes of bricks found from the area were 37x26x9 cm, 32x19x8 cm. This size of bricks have been found from Udayagiri, Ratnagiri and Lalitagiri used in construction during eighth to twelfth century AD.

¹ H.C. Prusty, ‘A Unique Buddhist Site in Cuttack District, Orissa’. *Orissa Historical Research Journal*, Vol.XXXVIII Nos. 1-4, pp. 154-169.

² *Ibid.*

Towards the eastern part of the hill, several rock-cut Votive Stūpas and figures in low-relief were seen. One of the Votive Stūpas represented a square base with two bands surmounted by a cylindrical drum culminating in a semi-circular dome with an oblong part above the dome, over which was placed long stuck umbrella. Over the umbrella a carved lotus medallion served the purpose of a garland held by the flying *vidyādhara*s appearing on either side. A grotesque figure was found in low-relief below the base of the stūpa. The base of another stūpa displayed three figures in low relief engaged in dance and music.

On another part of the hillock, towards western side, further rock-cut activities were noticed consisting of a badly mutilated central stūpa on a small courtyard made of irregular stone blocks. Apparently figures of divinities were carved on the side rocks which were most probably representations of Buddha in various poses or figures of the Dhyāni Buddhas. They were found in a badly weathered condition, heads missing, one in *samādhi-mudrā* on a *viśvapadma*, while the other two in *bhūsparśa-mudrā*. At a few feet away another group was noticed carved inside niches. The deities were provided with a double lotus pedestal and represented a standing four-armed female deity holding a rosary in upper right, lower broken almost from the fore-arm, left upper hand broken and object indistinct, possibly a lotus and left lower broken below fore-arm. Next image was that of a seated female deity (Tārā) seated apparently in *lalitāsana* as the right leg is mutilated, left placed on seat, lower part of right hand mutilated while the long stalk of an *utpala* issued from the left hand placed over the seat. Another image placed after the vertical jamb represented a female deity also in the sitting posture, only difference being the disposition of the upraised left arm (Tārā?). The next one in the same compartment exhibited Dhyāni Buddha in *samādhi-mudrā*.

On a corner some seated Tārās in diminishing size were also noticed. These images were also found in a badly weathered and mutilated condition.

Below the hillock in the village area just on the side of primary school, on some improvised shelters some of the materials collected from the site were kept. Amongst them two images deserve mention. One of them seated inside the womb of a square niche carved out of a single stone block represented Buddha in *samādhi mudrā* surmounted by a hemispherical stūpa. The other one represented Buddha in *dharmachakrapravartana-mudrā*. This niche had a parabolic shape.

The excavated trenches, scattered in some areas of the hillock showed traces of brick flooring in a small strip of land, low brick walls demarcating some rooms, stone paving at some spots also. No other remnants of a monastery were found as yet. Pottery represented mostly red, black and grey wares generally found in medieval sites of this region.

A study of the rock-cut stūpas, sculptures in relief on the hill, the stone veneered structure with a brick core and the available antiquities had given the impression that the site remained a centre of Mahāyāna Buddhism during c. ninth to eleventh century AD. So far as the things identified as inscriptions on the rocks were concerned they appeared like haphazard chisel marks or marks of weathering. However, an epigraphist would have been a better judge. In comparison to the Buddhist centres at Lalitagiri, Ratnagiri and Udayagiri the site appeared far less imposing both architecturally and aesthetically. Moreover, even after a few seasons' excavation no trace of an impressive vihāra could be found the name of which reached the ears of the celebrated monk from China. Therefore a deeper study into the remains and antiquities from Langudi Hill is required by competent authorities to come to a conclusion on the identification of

Pushpagiri Vihāra mentioned by Hiuen Tsang with the remains at Langudi Hills.

The Śailodbhavas were ousted by the Bhauma-Karas and a great event in the history of Buddhism in Orissa happened during the rule of Śivakaradeva. Professor S. Levi¹ brought out this fact that during AD 795 the Chinese emperor Te-Tsong received an autographed Buddhist manuscript from the King of Wu-cha (Udra-Orissa). Whose name is translated as “the fortunate monarch who does what is pure, the lion.” Levi has shown that a name like Śubhākara corresponds very well with the Chinese translation, and he accordingly identifies Śubhākara, no.III in the lineage as the king who sent the manuscript. In order to avoid the argument in respect of exact meaning of the term Śubhākara and Śubhakara, Majumdar² is inclined to identify the king with Śivakaradeva I, father of Śubhākara, as Śiva and Śubha mean the same thing. Further, he states that ‘Śivakaradeva I had another name Unmaṭṭasimha and the last part of this means ‘the lion’, which forms a part of the name in the Chinese translation. On this reason he has placed the beginning of the rule of the Bhauma-Karas in mid-eighth century AD. Whatever is the political significance of the event, the fact emerges that an early Bhauma-Kara king had established contact with China through the medium of religious bond. The manuscript sent by the king contained the last section of the Avataṃsaka, the section known as Gaṇḍavyūha. Monk Prajñā was entrusted with the translation of the text and letter of the king of Wu-cha. Levi further states,³ “we learn from Yuan-Chao, that Prajñā was born in Kapiśā, on the western verge

of the Indian world, had commenced his studies in northern India, had continued them in mid-India (Madhyadeśa), that he had resided in Nalanda, visited the sacred places, had thus passed eighteen years in learning; afterwards he had settled in ‘the monastery of the king of Wu-Cha (Uda, Orissa) of Southern India’ to study *yoga* there.” The fact which emerges from here clearly indicates that Prajñā even after passing eighteen years in learning at Nalanda and other places preferred to study *yoga* in a monastery of Odra before proceeding to China. This clearly indicates the exalted position of the Buddhist centres under the realm of the Bhauma-Karas and a surmise may not be wrong founded to identify the monastery with Ratnagiri.

The great Buddhist centre at Ratnagiri perhaps started in a humble way but from the seventh century onwards had a rapid growth and subsequently became a great centre of Vajrayānism in eastern India. That the Buddhist centres of Orissa became the strongholds of Vajrayāna faith from the ninth century onwards is attested to by the discovery of numerous images of Buddhist deities from various Buddhist sites of Orissa. The credit of popularising Vajrayānism in Orissa usually goes to king Indrabhūti and his sister Lakshmikara of Uddiyāna. The place name Uddiyāna as a great centre of tāntric Buddhism finds frequent mention in Buddhist literature both Indian and Tibetan. There is a great deal of dispute among scholars about the identification of Uddiyāna. Scholars like P.C. Bagchi⁴ locate it in the Swat valley of Kabul towards north-west of India identifying it with the Wu-teh’-ang-na of Hiuen Tsang. A.C. Banerjee states⁵ that Padma

¹. *Epigraphia Indica*, XV, pp.363-64.

². R.C. Majumdar(ed.), *The Age of Imperial Kanauj, History and Culture of the Indian People, Bharatiya Vidya Bhavan Series Vol.IV* (1984), p.65.

³. *Ibid.*

⁴. P.C. Bagchi, *Review of Sadhanamala, IHQ*. VI, p.576 fn.

⁵. A.C. Banerjee, *Aspects of Buddhist Culture from Tibetan Sources* (1984), p.39, See fn also.

Sambhava was the son of Indrabodhi, king of Udyana or Urgyan, in the Swat valley, Kashmir. But the identification of Sahu with Orissa¹ seems more probable due to various factors, the most important being that Uḍḍiyāna has been mentioned as the cradle of tāntric Buddhism and archaeological evidence clearly proves through the abundance of gods and goddesses of the Vajrayāna pantheon in various places of Orissa the popularity of that tenet while the north-west region do not contain such evidence. Another point in reason in the words of Sahu is this, “Many of the tāntric Siddhas, like Saraha, Lui, Savaripa and others who are regarded by the Tibetan and other sources as belonging to Uḍḍiyāna have composed large number of religious songs and *dohas* the language of which is claimed to be parent stock of the modern Oriya, Bengali and Maithili tongues. We fail to understand as to why all these Siddhas, if they hailed from the Swat valley would not write a single piece of song in the language then prevalent in the north-west of India and would express their religious and poetic sentiments in the dialects of eastern India. Evidently Uḍḍiyāna. was situated in the east and not in the north-west India in the Swat valley region.”²

We are not on sure ground about the territory over which Indrabhūti ruled as reference to him and his sister is based on Buddhist tradition only. On the basis of views cited by Sahu³ it may be accepted that his rule extended over Sambalpur region of Orissa.

Before discussing on the spread of Vajrayānism in Orissa and subsequently how Ratnagiri became a centre of the Kālachakrayāna an off-shoot of Vajrayāna, a brief study of the development of the Tantrayāna in Buddhism is

necessary. In primitive Buddhism there was no pantheon or community of gods to whom worship could be offered by a Buddhist. Buddha himself did not believe in the idea of personal worship and in the Saundarananda Kāvya of Aśvaghosha we find him asking his brother Nanda not to touch his feet as a token of worship. He advises him to practice Saddharma instead. In the early Buddhist art of Sāñchi or Bharhut we do not find any image of the Master. He has been represented there by some symbols like the Bodhi tree, his foot prints, *chhatra*, etc. But with the increased popularity and spread of Buddhism there arose in the minds of the people a strong desire to give a concrete shape to their Master. Ultimately the emergence of the new Bhakti cult led to the anthropomorphic representation of the Buddha. This was done by a rather non-orthodox sect of the Buddhists known as the Mahāyānists after the third Buddhist-council held in the first century AD either at Purushapura (Peshawar) or Kashmir. According to tradition, the council was held during the period of Kanishka I. Though there is a divergence of opinion among scholars about the place where the first images of Buddha emerged, it can be reasonably stated that during the early part of the Kushan rule, it simultaneously appeared in the Graeco-Buddhist School of Gandhara art and in the indigenous School of Art at Mathura somewhere around the first century AD.

Subsequently *Mañjuśrīmūlakalpa*, a treatise believed to be earlier than the *Guhyasamāja* datable to c. 300 AD gives the description of a number of gods and goddesses. The *Prajñāpāramitā* manuscript embodies the elaborate process of the worship of the Buddha and the Bodhisattvas. Still we do not find any

¹. N.K. Sahu, *op.cit.*, p.147.

². *Ibid*, pp. 152-153.

³. *Ibid*, p.148.

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well defined or codified process of worship or a well established pantheon. In the *Guhyasamāja* which is a product of the Vajrayāna sect, we find a clear picture of a well ordered pantheon which for the first time gives the descriptions of the five Dhyāni Buddhas, their *mantras*, *maṇḍalas* and *Śaktis* or female counterparts. The Dhyāni Buddhas represent the five *skandhas* or cosmic elements of which the world is composed. They are described as the progenitors of the five *kulas* or families known as *kuleśas* or Lords of families. The offsprings of these Dhyāni Buddhas constitute their families. By this process a richly classified community of gods and goddesses has emerged. Their visible form shows the miniature figure of the Dhyāni Buddha, making it convenient to identify the family to which they belong. The pantheon of the northern Buddhists with its humanistic philosophy did not become wide-spread before the seventh century AD as is evident from art and literature. This is because the secrecy maintained for a long time, say about three hundred years after the period of the *Guhyasamāja*, by the priests and others regarding the evolution of their esoteric philosophy. After the seventh century the secrecy was no longer maintained as the principles of Vajrayāna was then established and spread through mystic songs, precepts and rites. The *Sādhana* literature describing the forms of gods and goddesses and the elaborate process of worshipping them was developed by the Mahāsiddhas or great magicians like Saraha, Nāgārjuna, Indrabhūti and others.

Vajrayāna literally means the adamant way or vehicle but its technical meaning is the *śūnya* vehicle where *śūnya* is used to represent *vajra*. The evolution of a pantheon of Buddhist gods and goddesses was largely due to the influence of the Vajrayāna philosophy. It is an admixture of the magical practices in religion. The Tantras were a development of the *yogāchāra* of the

Mādhyamikas, they introduced a new element of eternal bliss to the concept of liberation. Besides the worship of various gods and goddesses Vajrayāna introduced for the purpose of visualization *mantras*, *tantras*, *yantras*, *mudrās*, mystic and psychic acts of various nature which attracted the people. The strong discipline and austerity to be observed by the followers of the faith in the orthodox Hīnayāna school during the early period of Buddhism was not liked by many and gave rise to a school of rebels who believed that salvation could be attained by living a more natural life and accordingly modified the tenets and principles of Buddhist religion to conform to their beliefs. This is known as the *tāntric mārga*. They are in the form of *saṅgitis* and are said to be delivered by Buddha in an assembly of faithful to give a solid base to their origin. With its attractive tenets, rites, practices and popular character, Vajrayāna had an instant universal appeal. It was enthusiastically welcomed by all sorts of people. One of the prime features of Vajrayānism is the presiding deity. The multiple deities represented by Ādi Buddhas, Bodhisattvas and their *Śaktis*, are the products of a very subtle philosophical doctrine visualized by the worshipper in deep meditation. The *Sādhana*s incorporate the practice of invocation which forms the bulk of the Tāntric literature of both the Buddhists and the Hindus.

The *śūnya* is the infinite energy in Vajrayāna and this *śūnya* is invoked by the worshippers of different classes with different ideas and different degree of mental development. As it is invoked for several purposes it takes multiple form and by this way the deities in the Buddhist pantheon increased surprisingly in large number. From the earlier representation of the Buddha and Bodhisattvas, there emerged a wide panorama of major and minor divinities. Avalokiteśvara and Mañjuśrī were the most popular of the Bodhisattvas who appeared in different

iconographic forms with various attributes. The different divinities like Hevajra, Hayagrīva, Trailokyavijaya, Jambhala, Pārṇaśavarī, Prajñāpāramitā, Hārītī, etc., were emanations of different Dhyāni Buddhas. The *śaktis* or female counterparts of the gods were mostly different forms of Tārā. Some of the Hindu divinities like Gaṇapati, Viṣṇu, Maheśvara, Sarasvatī were incorporated in the Vajrayāna pantheon. This large number of divinities appeared in quite extensive sculptural representations.

In the eighth century onwards Buddhism got a new impetus in eastern India in the hands of the Imperial Pālas who were devout Buddhists. With their strong patronage, monastic centres at Nalanda, Vikramaśīla, Odantapuri all in Bihar and Somapura in Bengal reached the apogee. The fame of the Universities of Nalanda and Vikramaśīla reached far and wide. A strong line of most erudite teachers of Buddhism adorned the places. That both Nalanda and Vikramaśīla developed and transformed Vajrayānism into the most thriving and popular form is attested to by the discovery of numerous sculptures from these centres. There was a great deal of interaction between these Universities and the distant countries which had embraced Buddhism. Orissa also did not lag behind in this movement.

Archaeological evidences show a remarkable increase in the activities at the Buddhist centres of Ratnagiri, Udayagiri and Lalitagiri in Orissa from the eighth century onwards. All the main monasteries in these places were built during this period and have yielded numerous sculptures belonging to the Vajrayāna faith. There is ample evidence to prove that the Buddhist centres in Orissa maintained close contact with the Brethren of Nalanda, Vikramaśīla of Bihar and of Bengal like Somapura, Mainamati, Jhewari etc. Therefore

the art of early period, i.e., the eighth-ninth century AD bear certain features which are discernible as the common denominator of eastern art, Orissa, however developed its own art form in the realm of Buddhist art from almost the tenth century onwards.

That Ratnagiri became a great centre of Buddhist learning and from there towards the end of the tenth century Kālachakrayāna, an off-shoot of Vajrayāna emerged is known from the Tibetan accounts. The Blue Annals, composed between AD 1476 and 1478 mentions in connection with the search for Kālachakra by Āchārya Cheluka that, 'the āchārya had read (it) in the vihāra of Ratnagiri which had been left untouched by the Turuṣkas.¹ There is wide variance in Tibetan records regarding the name of the āchārya who brought the *Kālachakra-tantra* in Āryadeśa of India from Sambhala where the *tantra* existed with the commentary and precepts. There is a divergence of opinion among scholars regarding the identification of Sambhala but the view of Sahu citing the views of various scholars who tend to identify it with Sambalpur in Orissa seems probable.² D.Mitra informs that according to the Pag sam Jon Zang (completed in AD1747), it was Āchārya Biṭoba who obtained the *Kālachakra-tantra* from Sambhala.

'At the last moment of the king (Mahīpāla) Āchārya Biṭoba came and Vajrapāṇi instructed him to go through magic to Sambhala where Kālachakra would be found. He went there and brought it to Ratnagiri and explained the doctrine to Bhikshu Abadhutipa, Bodhiśrī and Naropa.³ A note is necessary here to understand the *Kālachakra-tantra*, an off-shoot of Vajrayānism of which Ratnagiri became a great centre, a fact attested by the Tibetan records. The *Tantraloka*

¹. G.N. Roerich, The Blue Annals, *Asiatic Society Monograph Series*, VII, part 2 (Calcutta, 1953), p.755

². N.K. Sahu, *op.cit.*, p.148.

³. D. Mitra, *Bronzes from Achutrajpur, Orissa* (Delhi, 1978), pp.18-19.

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of Abhinava Gupta¹ explains Kālachakra as the whirl of time in its various phases of day and night, fortnight, month, year etc., and where also a yogic process is indicated with a view to protecting oneself from the whirl of time. A detailed study has been made by S. Dasgupta on the basis of *Śrī Kālachakra-tantra*, a manuscript preserved in the Cambridge University library.² Sahu informs,³ 'In this manuscript text king Suchandra asks the omniscient Lord Buddha to explain the *yoga* of *Śrī Kālachakra* which is the way to salvation for all people of the *kaliyuga*, to which the Lord replies that Kālachakra is a *yoga* system in which not only the accessories of *maṇḍala* (magic circle) and *Abhisheka* (consecration), but also the whole Universe with all its objects and localities are to be traced within the body, and moreover, the time (*Kāla*) with its phases of day, night, fortnight, month, year etc., are also to be regarded as present inside the body in its process of the vital wind (*Prāṇa Vāyu*). 'It may be summed up in the absence of more details that Kālachakrayāna had much in common with Vajrayāna regarding philosophical ideals and the invocation of *śūnya* is the basic factor. The body plays a vital role in achieving the spiritual goal through complicated yogic activities and ultimate union of male and female energy. The great development of pantheon of gods and their *śaktis* (female counterpart) at Ratnagiri and adjoining sites bear ample proof of the flourishing of the philosophical ideals through the medium of sculpture, Votive Stūpas, terracotta tablets, etc.

The shifting of political power from the hands of the Bhauma-Karas to the Somavamśīs towards the middle of the tenth century made some impact on the Buddhist establishments. Though Ratnagiri was not much affected even upto the thirteenth century probably due to its already gained high status in the Buddhist world, the monasteries at Udayagiri show lack of maintenance and decline in production of sculptures almost from the mid-tenth century. Royal patronage evidently receded and the monks were unable to maintain the standard. Towards the 12th century AD the region passed to the hands of the Gaṅga rulers who were devout Hindus. Buddhism got a strong set back, somehow maintained activities at Ratnagiri. The subsequent period did not witness a revival of the religion. According to the Tibetan tradition⁴ King Mukundadeva made some contribution towards establishing some minor centres of the faith which probably was the last effort on the part of a monarch to keep the extinguishing lamp burning. Sulaiman Karrani occupied Orissa after killing Mukundadeva in a battle and after a short spell of Pathan rule, Orissa came under the Mughal suzerainty. Even if we accept the view of the Blue Annals that Ratnagiri-Vihāra was unscathed by the Turushkas as the establishment has no proof of damage by foreign hands yet the antiquities at Udayagiri present a somewhat different picture because many of the sculptures have been found in a state only possible through deliberate damage in the hands of iconoclasts.

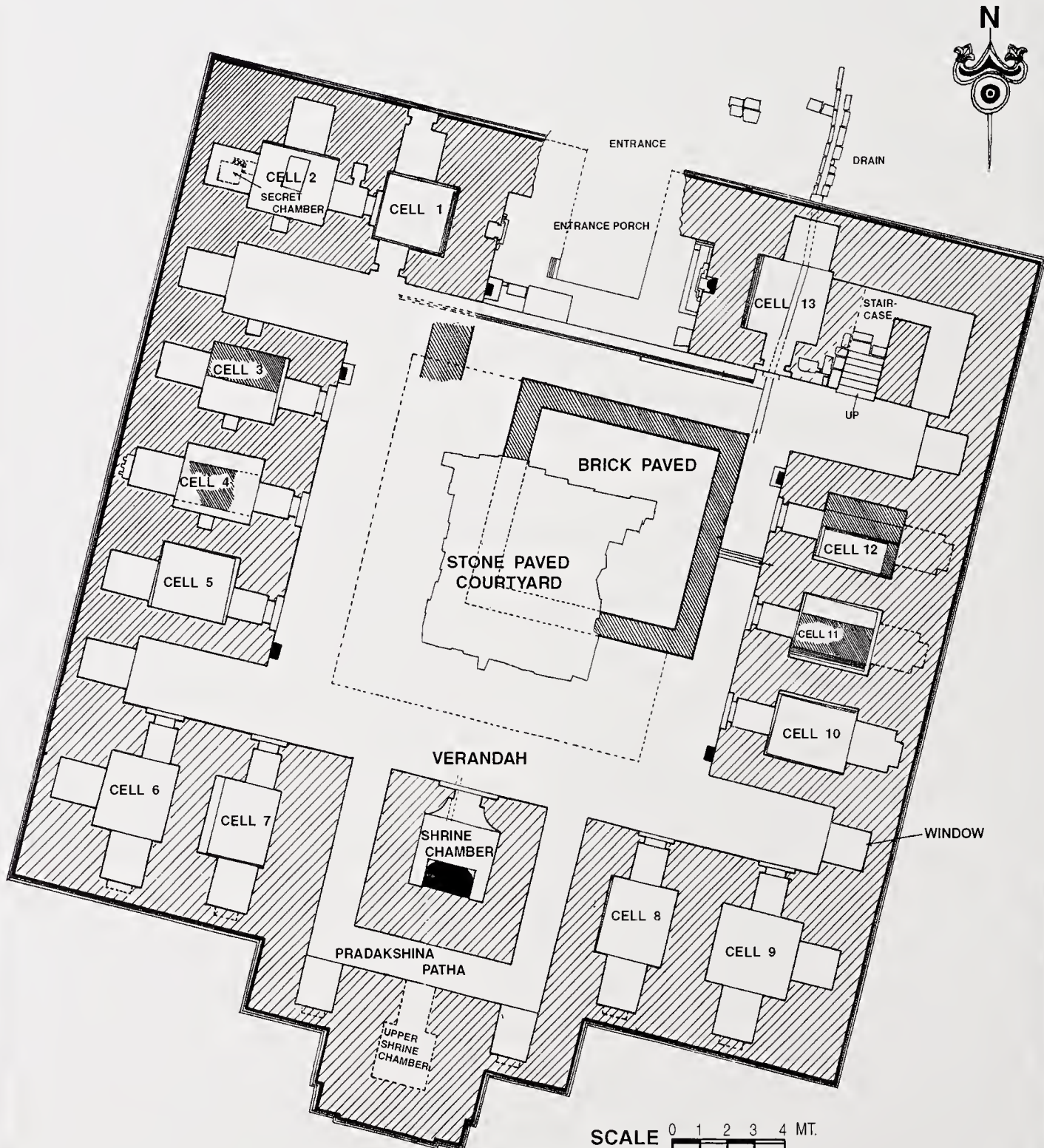
¹. *Tantraloka*, Ch VI.

². Cambridge MS. Add. No. 1364.

³. N.K. Sahu, *op.cit.*, pp.135-36.

⁴. Taranath's *History of Buddhism in India*, trs. Chimpa Lama, Chattapadhyay Alaka (Simla, 1970), p.321.

PLAN OF THE MONASTERY, UDAYAGIRI-2, DISTRICT JAJPUR, ORISSA



STRUCTURAL REMAINS

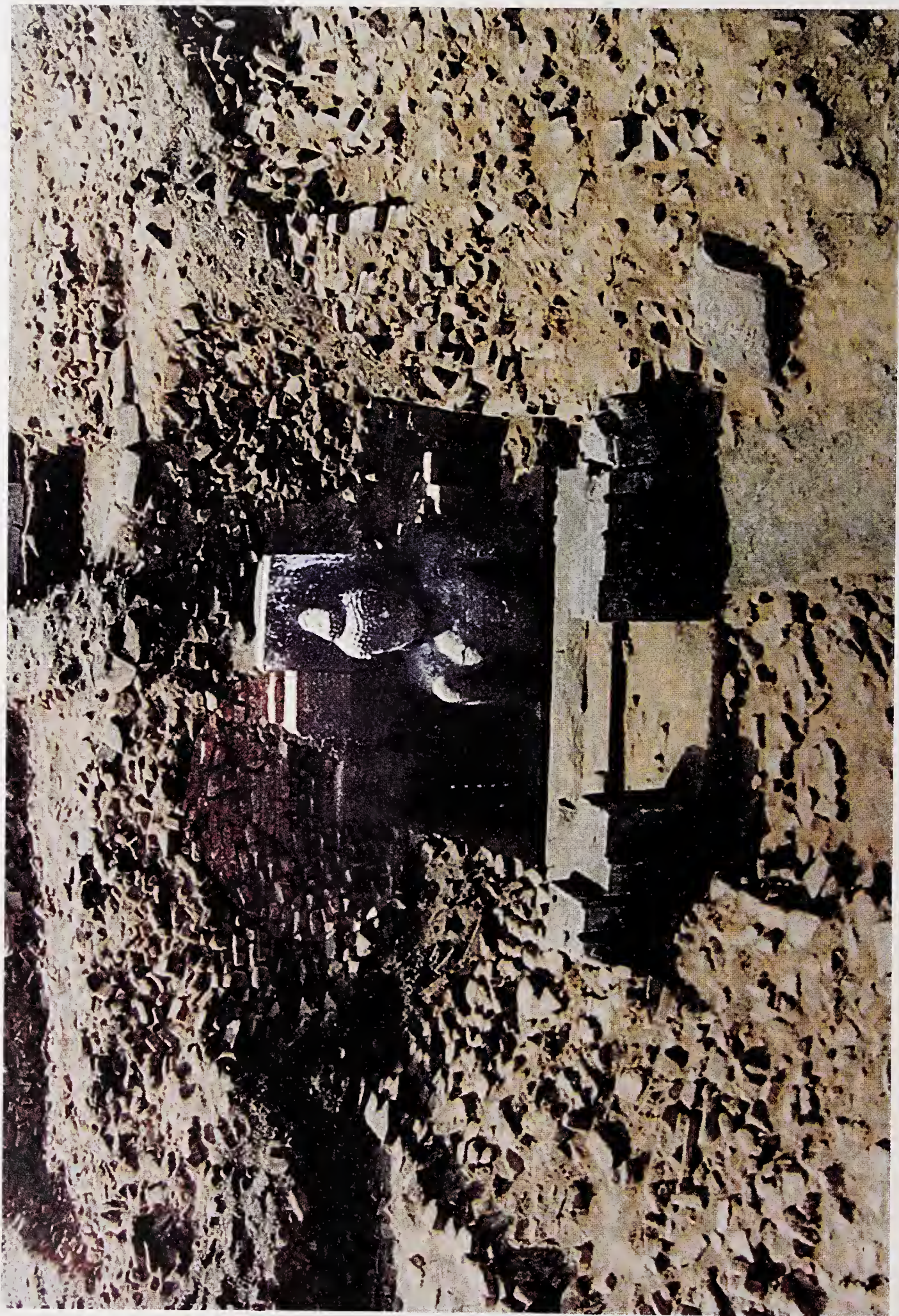
Monastery

During the first year of excavation in 1997-98 at the initial stage, thick vegetation from the area of operation was cleared (pl. II). After a careful survey trenches were laid in grid pattern, each measuring 10x10 m. It was observed that the main part of deposits remained on a somewhat plain area with a sudden steep slope towards east while the western part of the slope of the adjoining low hill almost merging with the traces of remains. The plain area had lot of depressions, therefore some spots appeared to be high, rest in low elevation. The image of the colossal seated Buddha dominated over the scene. It was noticed that the image was placed inside a sort of sanctum, walls of which were badly damaged with huge cracks and fissures (pl. III). Top part of two upraised columns were visible while the lintel fallen inside posed great problem towards clearance. Simultaneously digging was taken up on other sides of the area which in course of time gave shape to the monastery.

The imposing monastery with a central shrine covers 30 m square, though of the usual *chatuh-sāla* type, its plan displays unique features. Construction is mainly in brick in the layout and entire brick masonry works, although stone is used in the frontage, gateway, pavement of courtyard and, door part of cells, staircase, top of room walls etc. Entrance is from the north where an elaborate gateway evidently existed (pl. IV). Frontage of the monastery has a stone paving, only a few stones are existing. A gap

measuring about 3.10 m gives access to the inside where a porch exists, no trace of its roof however, remains. The side walls of the porch are relieved with a beautifully carved niche to enshrine the guardian deity. Thus the eastern niche is embellished with an image of Hārītī luckily found *in-situ* (pls. V-VI). The image (80x42x28 cm) datable to *c.* eighth-ninth century on aesthetic consideration displays the *yakshī* on a cushion seat seated in *lalitāsana* with right leg dangling. She holds a pomegranate in her right hand while the left hand is touching her lap where rests a child, now badly damaged.

The image in its chaste beauty, ornamentation, hair style and physiognomy displays elegance in form and mastery in composition. Pervading sensuousness is apparent through the limbs and the figure appears to be vibrant with the life force. Image of Hārītī makes its appearance in the art of Gandhara. According to Buddhist literature she devoured the children of Magadha against the wishes of her brother who was its guardian. Her nature was radically changed by the influence of the Enlightened one, later on she was regarded as the giver as well as protectress of children and bestower of wealth. Gradually she became a guardian deity and her figure adorned the frontal portion of the monasteries. That her cult was popular in Orissa is attested by the exalted position given to her in the monasteries at Ratnagiri and Udayagiri. She is never depicted alone, her consort in general is known as Pañchika, one of the generals in the army of Kuvera. In Gandhara



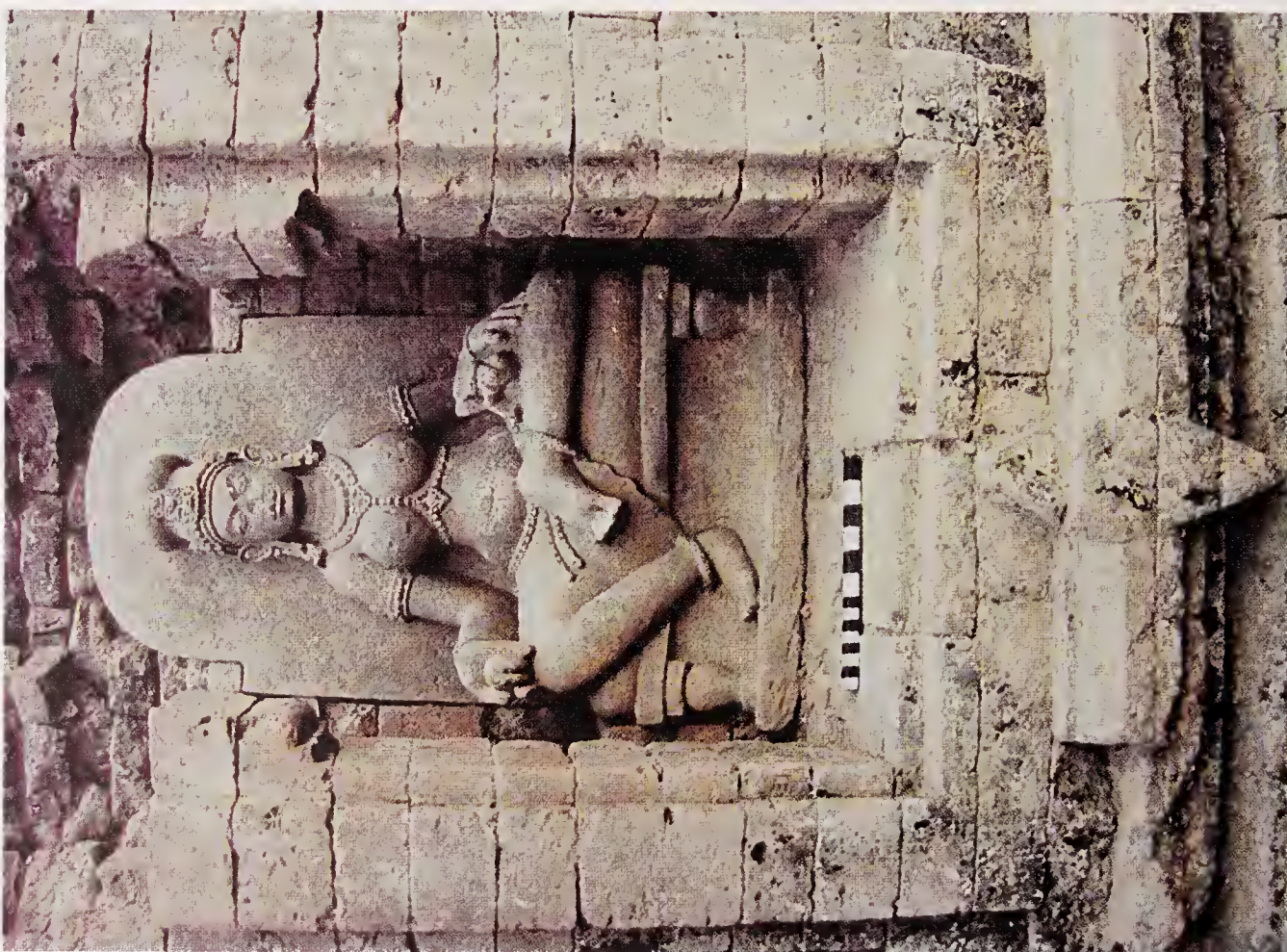
Pl. III : central shrine chamber after surface clearance. See p. 23



Pl. IV : view of the excavated monastery. See p. 23



Pl. VI : image of Hārītī.
See p. 23



Pl. V : in-situ image of Hārītī in a niche on eastern side of entrance
porch. See p. 23



Pl. VII : damaged niche on the western side of entrance porch. See p. 29



Pl. VIII : view of the upper and lower courtyards of the monastery. See p. 29

sculpture he appears like a warrior holding a lance while Hārītī is accompanied by many children both seated on throne. In a later development perhaps, a mongoose is held by Pañchika and Hārītī holds a cornucopia, symbol of fecundity. In medieval sculpture of north and eastern India however, the consort of Hārītī loses war-like appearance and resembles more of the form of Kuvera. In the monastery at Udayagiri under discussion the niche on the opposite side is badly damaged with no trace of the image (pl. VII). In all probability it enshrined the image described as Vaiśravaṇa by Chanda collected from this place and donated to the Indian Museum by a local person. The Indian Museum image bears close stylistic affinity with the Hārītī figure and has the same size. Therefore with a bit of certainty, it can be said to have decorated the niche of the western wall of the porch facing the east. We are not sure about the ground on the basis of which the image has been identified as that of Vaiśravaṇa. According to B. Bhattacharya Vaiśravaṇa is one of the attendant *yakshas* of Jambhala, the god of wealth who holds a citron in the right and a mongoose, in the left hand respectively. It appears to be one of the Jambhala images who usually accompanies Hārītī in the monasteries of north and eastern India.

The main side walls of the porch are badly damaged. On both sides, two walls are encountered, which appear to be a later restoration. On the approach to the monastery no traces of stairs is available, the floor of the passage after the entrance is rammed with brick jelly. The gateway-complex consisting of heavy stone blocks laid over the brick-built surface is placed over a wall of eight courses of brick, foundation of which shows stone chips and boulders. The stone blocks bear big holes to suggest placement of the door. The door leafs were in all probability made of wood according to the prevalent

practice. A description of the magnificent gateway from the pen of C.S.Banerji has been narrated in the chapter on earlier references. From the gate itself one can visualize the imposing image of Buddha in the central shrine. A 16 sq m courtyard is in front paved with irregular flagstones most of which are missing. There is no provision of kerb in this level. In order to find out whether any earlier activities are noticed below the courtyard some cuttings were made in east-west orientation, adjacent to the gateway. At a depth of about 80 cm from the level of the upper courtyard an earlier courtyard is traced which is much smaller in dimension measuring 8 sq m (pl. VIII). It has brick walls 1m wide and the inner area consists of haphazardly laid bricks. The above level was filled up by the use of debris which shows traces of ramming. It is below the northeastern part of the upper courtyard, with separate drain made of dressed-stones, starting from the centre of its eastern wall and running outside towards the east while the drain of the upper courtyard runs towards north. It appears that the lower courtyard was co-eval with the formation period of the monastery zone, while at a certain stage during its use the level of the courtyard was raised. In the absence of any earlier activity in the monastery zone, the conjecture seems to be justified. The courtyard is surrounded by a running verandah 2.4 m broad, its floor made of rammed brick gitty below which irregular shaped boulders are noticed. The running verandah had its roof supported by stone columns some of which are still *in-situ* (pl. IX).

The central shrine (pl. X) is a brick chamber located in the centre of the southern side facing north, rectangular in shape measuring 3.75x2.75 m while the side walls have thickness of 1.5 m. It has been found in an extremely bad state of preservation with no traces of roof, the



Pl. IX : view of the running verandah in front of cells. See p. 29



Pl. X : view of central shrine. See p. 29



Pl. XI : *the main deity inside the sanctum. See p.33*

huge lintel of the gate fallen inside obstructing the passage, walls with cracks all round and a sinking floor. The 2.60 m high image of Buddha with pedestal seated in *bhūsparsā-mudrā* (earth touching attitude) is made of stone blocks, some detached from the actual location (pl. XI). The image shows marks of injury, nose and parts of left hand chopped off, right arm detached from elbow. Bad patches of moss and lichen are also visible. Pedestal of the image rests on the stone paving, it bears marks of crude repair. Stone floor of the chamber is constructed over two courses of brick soling below which foundation consists of boulders, stone chips and blackish murram over the natural surface. Semi-circular brick pilasters are provided on the north-east and north-west as a support to the lintel of the entrance. On clearance of debris a small seated headless Buddha and a stone umbrella were found placed inside the chamber. This image appears to be of a much later date than the shrine chamber (pl. XII). The colossal enshrined image, even in ruins, exhibits the skill of the artist in depicting the inner bliss and contemplation. In its simplicity of form and spiritual abundance, the image still inspires reverence. On stylistic considerations it can be dated to *c.* eighth-ninth century AD.

An ambulatory (*pradakṣiṇā*) 1.4 m wide around the shrine chamber is a novel and unique feature of this monastery as no other monastery in this region contain such an ambulatory. A good number of sculptures were recovered from the debris of the passage. In order to provide air and light, two vaulted windows were provided on the southern back wall over a loft 0.60 m high. The vault shaped passage here measures 1.63x1.45 m, height being 1.94 m, while the window is placed at the rear end. This passage was found totally closed. Another interesting discovery in this part is the upper shrine chamber

on the first floor just at the back of the central shrine atop the southern wall (pl. XIII). This chamber, 2x2 m in dimension was found in a badly dilapidated condition, its superstructure and walls totally crumbled down. It has a stone pedestal, but the enshrining deity is missing. Originally its floor had stone paving, later stones were covered with rammed brick jelly, patches of lime plaster were traced on the floor. A small drain was found in the southeastern corner of the chamber, with opening outside the exterior wall. A votive stūpa was found lying over the debris at the entrance of the upper sanctum, several detached stone architectural members of the chamber were located in the debris below.

Residential cells are arranged on all sides, on two wings of the central shrine four cells, two on each side, doors are placed in front facing the north.

The passage in front of the cells, connecting them and providing access ends in the same type of vaulted window providing air and light. The cells have a narrow low height door (1.5x0.7m), made of stone blocks. The top of the doors displays decorative motif with carved bricks. No uniform flooring was noticed. In some cells it is of random brick laying, in others bricks or brick tiles are spread in somewhat uniformity. The level of the floor in association with the door is always the same. This is perhaps due to some repairs or renovations for which the floors are much lower than the others in some cells. Floor area of the cells is more or less 2.90x2.75 m with minor variations. Height of the ceiling is to be conjectured because there is no trace of it in any cell of the monastery as the superstructure has totally crumbled down. However, on a study of the sockets and gaps on wall for holding wooden rafters and beams, it can be ascertained to be around 3.60 m. Therefore the rooms are quite spacious. It was found that the approach passage



Pl. XII : details of the inner part of central shrine. See p. 33



Pl. XIII : view of the upper shrine chamber on the first floor over the back wall. See p. 33



Pl. XIV : *view of the vaulted passage inside a cell. See p. 38*



Pl. XV : *secret chamber built below a loft. See p. 38*

towards the cells on the south-west blocked by a sort of enclosure for preparing lime. Undoubtedly it is a later accretion but no exactitude is possible. The cells have a window placed on the wall opposite to the door. One of the remarkable features of this monastery lies in the formation of the window portion where over a loft height of which varying between 0.70 and 0.80 m from the floor level, the passage for the window forms the shape of an arched-vault measuring around 1.70m x 1.45 m and almost 2 m high (pl. XIV). That the architects and master craftsmen building this monastery had superb engineering skill is attested by the remains of the true arched vaulted passage, some still intact passing through the test of time.

There are three cells on the eastern side which are in general bearing the same features. The cell on the northern side has some walls superimposed over one another below its floor level. In order to find out their exact significance some trenches were dug both from outer side of the cell and the inner side of the verandah and courtyard yielding no trace of any earlier activity. There is a clear departure from the general formation of cells on the northwestern side where two rooms were combined into an unit. Approach is obtained through the corridor to one room facing south while door of the other room is inside facing east. This inner room has a secret chamber constructed below the loft with arched vault for window on the north-west (pl. XV). The secret chamber, measuring 83x75x98.5 cm has a corbelled opening with provisions for a wooden door probably served the purpose of treasury. It may be presumed that this unit of cells once formed abode of the chief monk of the monastery.

The northeastern wing of the monastery shows some special features because on this side, the only room facing south has stone floor and a drain irregularly shaped, originating from the courtyard,

passes through it, raising the possibilities that this room once served the purpose of a toilet for the monastery. This room measures 2.73x2.68 m (pl. XVI).

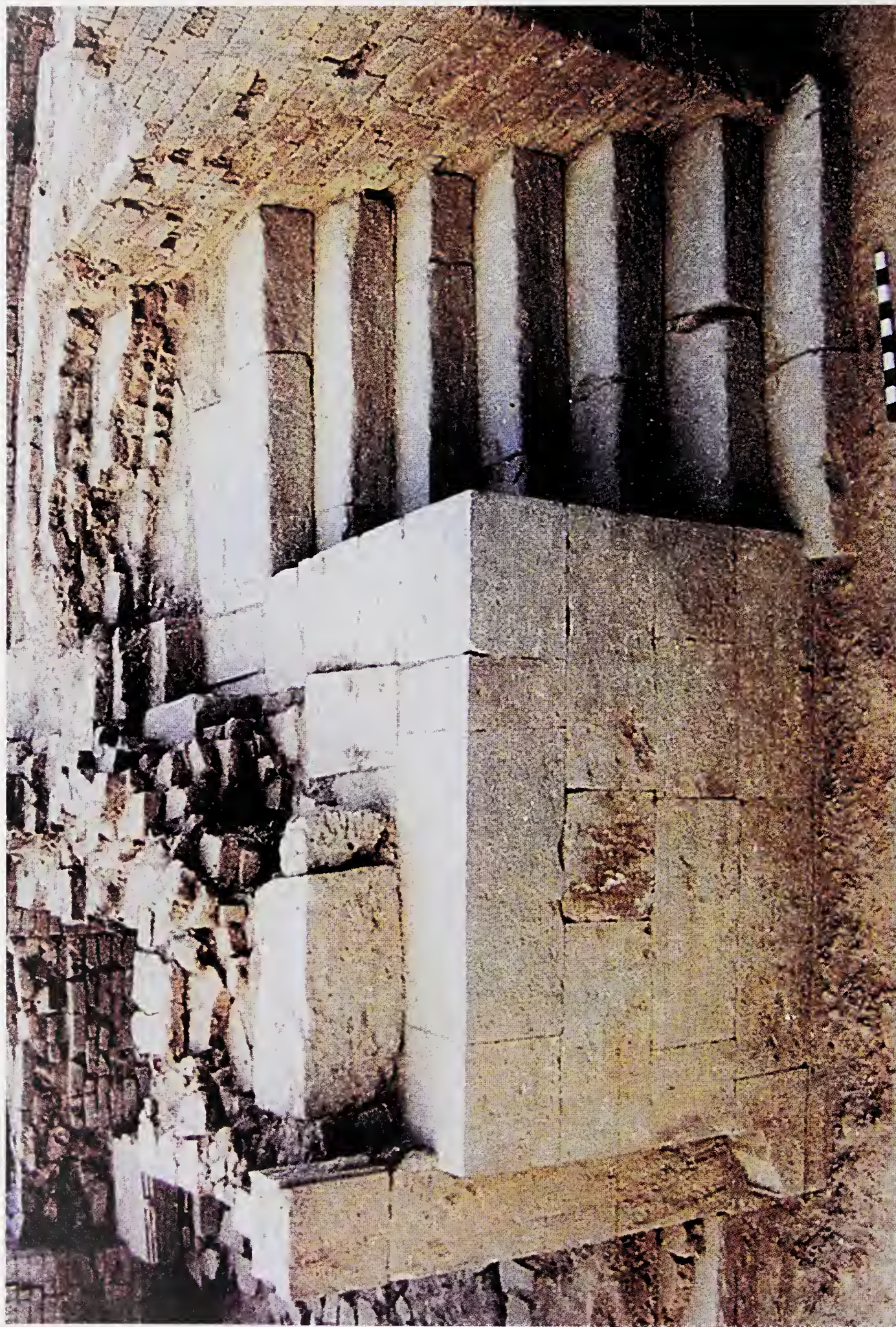
It is observed that the drain from the courtyard has a cover of irregular shaped stone members, mostly broken pillars. The wall on the south and east of the cell are constructed with dressed stones and there is a beautifully built flight of steps from the corridor, facing south providing access to the first floor. The steps — six in number are 1.32 m wide, each with risers of 13 to 20 cm and treads of 24 to 26 cm (pl. XVII).

The cells altogether thirteen in number thus have their orientation in the following manner, four in the south, three each in the east and west and three on the north. For easy identification these were numbered 1-13 in the following order starting from the north-west, 1-2, 3-5 in the west, 6-9 in the south, 10-12 in the east and 13th in the north-east. They contain certain common features in addition to those mentioned above. In most of the rooms, there is a small niche for keeping lamp and a bigger niche — use of which appears to have been for keeping an image for personal worship. The discovery of stone images of almost the same size, from a passage to fit into the niches gives support to this conjecture. The walls have their thickness (in outer part) 2.40 m, inner side facing courtyard 1.70 m, partition wall between cells 1.20 m, are extremely strong and mostly survived the entire weight of the fallen superstructure. The presence of pillar bases on the verandah in front of cell Nos. 3, 4, 10 and 12 and a pillar found *in-situ* at the corner of cell No. 3 are suggestive of the ceiling of the verandah resting over stone pillars. Besides, huge number of dressed-stone pillar parts found from the debris in the monastery area supports the view.

Excavation revealed that the well-planned double-storeyed monastery during its long life



Pl. XVI : room on the northeastern wing of the monastery. See p. 38



Pl. XVII : flight of steps. See p. 38

between *c.* eighth-ninth century and early twelfth century had passed through stages of repairs and renovations, though no traces of any major repairs were noticed. It was constructed in a grand scale probably due to the munificence of the patrons about whom we have no direct evidence. Sometime during the life time the ground floor in all likelihood became mostly inhabitable due to lack of maintenance. If it is presumed that the Bhauma-Kara rulers were behind the affluence of Buddhist art and culture of this region, which can not be doubted for obvious reasons as they were the ruling monarchs and being devout Buddhists, contributed largely to the establishment of monasteries, then the beginning of this decadent stage can be attributed to the last part of the tenth century, when the dynasty was supplanted by the Somavamśis. With the removal of the Bhauma-Karas, the financial resources were perhaps choked. Being unable to undertake large scale repairs, the monks preferred to almost shut down most of the ground floor cells and windows from both inside and outside by the construction of masonry walls. The upper floor was perhaps used till desertion of the site. Ultimately the upper structure could not survive the ravages of time and crumbled down resulting into a huge mass of debris over which grew unhindered a thick jungle of shrubs, wild creepers and deep rooted trees. However, what was salvaged, bear testimony to the architectural mastery already elaborated and further details would testify.

The southern back wall of the monastery, again is a splendid creation of the master builders (pl. XVIII). The wall here is projected outside in a very descent manner maintaining symmetry and balance, competing with the contemporary temple architecture. The first projection at 9 m, the second at 3 m and the 3rd covers 3.6 m. The reason behind such decoration of the outer wall

lies in the positioning of the upper shrine chamber on top of the central part of the projection. In order to break the monotony of the high walls, several off-sets and mouldings were introduced at different intervals. Everywhere in outer walls, top of windows were also decorated with beautifully delineated off-sets. The foundation of walls made over rubbles and brickbats, according to the elevation of the surface foundation arranged in a higher or lower level of this slope. Excavation revealed that the monastery was directly erected over the surface of slope. The ground was cut on the west, north-west and southern side while on the eastern side the outer wall was made high to maintain the required level. The outer wall has sixteen small off-sets at the base in order to protect outward thrust of the inner filling.

It should be mentioned here that although excavation was conducted following the archaeological principles yet in view of the character of the remains it was not possible to distinguish and maintain stratigraphical sequence in layers. The entire monastery area revealed a mass of debris consisting of the fallen building materials and antiquities trapped within. In order to clear the structures from the heap of debris, gradual clearance was made in a systematic manner and while doing so for the sake of our understanding, layer markings were made. But basically the site represents a single period with culture ranging between *c.* eighth and twelfth century AD. The monastery in particular does not indicate much addition or alterations, but broadly two phases in the occupation period could be determined.

The first phase of the monastery was constructed between *c.* eight-ninth and tenth century and continued in use while its decadence started perhaps from the second half of the tenth century. In course of time, during this phase, the



Pl. XVIII : view of the southern back wall of the monastery. See p. 41



Pl. XIX : decayed structures in the outer periphery of the monastery (north-east). See p. 46



Pl. XX : foundation of a structure at the eastern side of the monastery. See p. 46



Pl. XXI : water reservoir at the back of monastery (south-west corner). See p. 46

ground floor became out of use while the upper storey perhaps remained in use till the site was abandoned. Thus during the second phase, besides closing the windows, some cells were totally closed by masonry walls. The floor of the upper shrine was relaid with thick coat of brick jelly etc. High quality bricks with mud mortar were used to build the monastery.

The brick sizes are 36x24x8 cm, 34x24x7, 36x26x7 cm, etc. The upper floor of the monastery was perhaps constructed over the wooden beams and rafters. Provision of an offset at an equal height throughout the inner side of the monastery, suggests that beams were kept over it. The offset contains stone slab at the top throughout to bear the load of the beams.

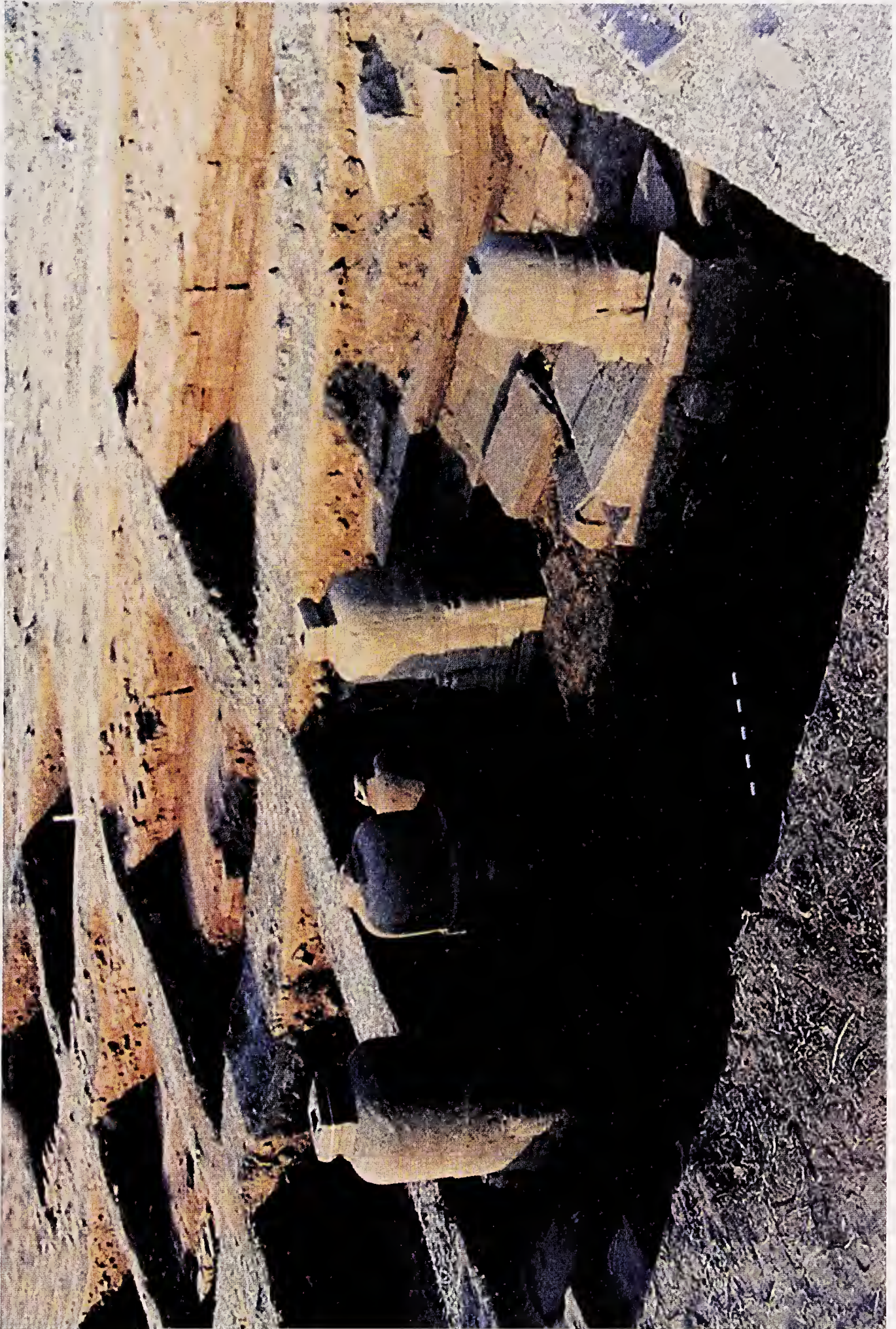
Structures in the Peripheral Area of Monastery

In order to clear the outer area of the monastery for complete exposure and to trace the foundation of walls, the peripheral area was dug. In the course of work, after the removal of accumulated debris, some badly damaged structures were noticed among which one L-shaped retaining wall appears to have been built to give support to the east corner of the monastery wall. Another circular structure with a radius of approximately 1.9 m, having a single course of brick, was exposed with stone slabs around, probably representing the remnants of a stūpa. An open stone drain starting from this circular structure was found. Other brick structures include walls superimposed over one another, out of these, a wall running north-south with a thickness of 96 cm shows four stone slabs measuring 0.71 sq m each, kept at a distance of 1.65 m from each other (pl. XIX). It was however, possible to judge their exact significance in view of the isolated nature and absence of any datable material.

The area on the eastern side of the monastery, where the deposits have formed a sudden slope

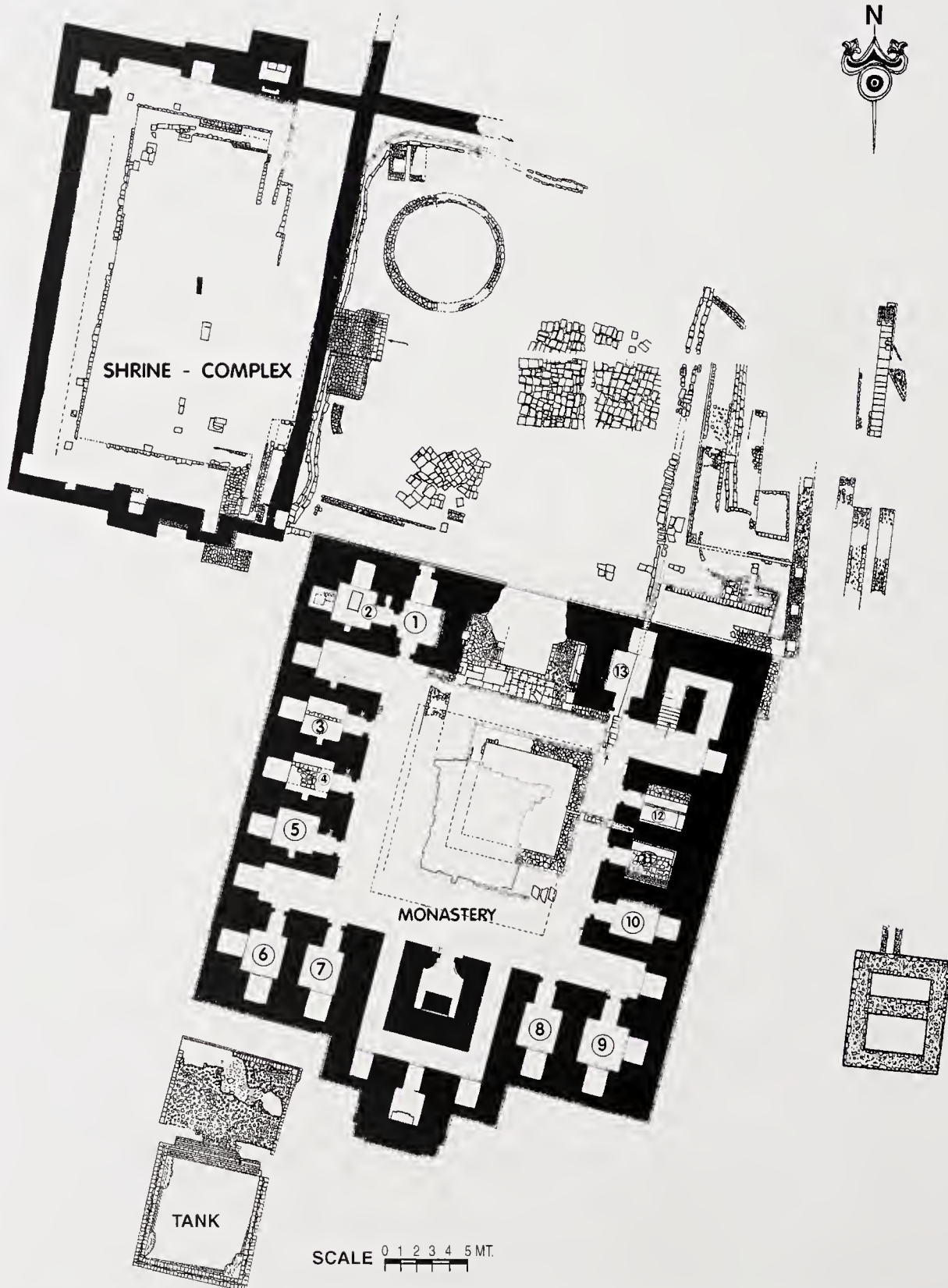
on the edge was thoroughly probed. From the lower level it gives an appearance of a sort of foundation wall but on digging it was found to be collection of haphazardly laid architectural members being detached parts of some Buddhist temple in stone. Some of these architectural members are stone mouldings used in different parts of a temple while others are beautifully ornamental and contain sculptural representations of semi-divine and divine beings like Buddha-Bodhisattva heads and fragments of body. Towards top of this zone, foundation of a stone structure consisting of a collection of architectural members was found, measuring 7.25x5.90 m with a 1.05 m thick partition wall (pl. XX). Digging in this area mostly yielded debris or dumping materials making any stratigraphical sequence impossible. It seems that this part once contained some Buddhist temples which were thoroughly devastated and a feeble attempt was taken at a much later date to construct some shrine which again could not survive.

While clearing debris from the outer periphery of the monastery an interesting structure was exposed in the south-west corner. It is in the form of a spacious water reservoir almost adjacent to the southern outer walls of the monastery. The tank with strong brick-built side walls has its floor on the uneven rock surface. Length of the walls from the north to the south is 7.00 m while width is 0.30 m, from east-to west, length is 6.80 m, width being 0.30 m, the inner dimension is about 6.70x6.20 m, and the depth is little more than 2 m. On its northern side a wide brick platform (8.00x5.80 m) attached with the south-west outer wall of the monastery was found, wall of the tank from the platform has a slope inside showing use of special shaped bricks. Use of the tank is not hard to determine. Situated almost on the slope of adjoining hill it has the capacity



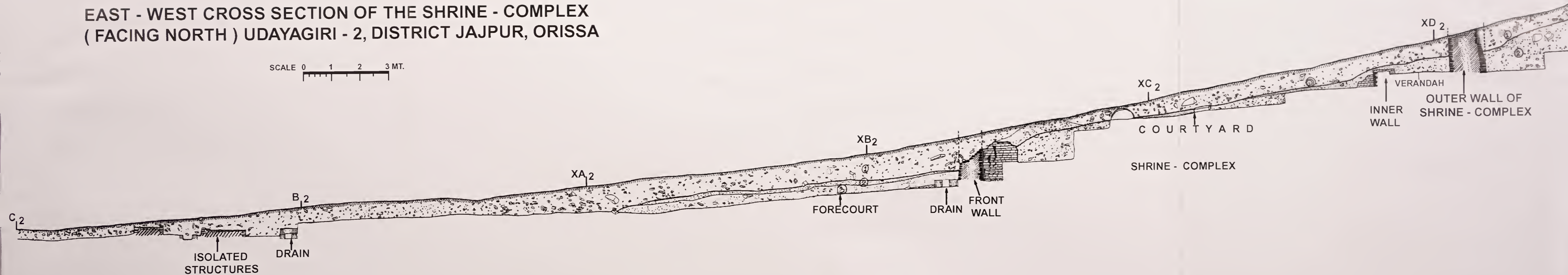
Pl. XXII : view of the shrine area during excavation. See p. 51

PLAN OF THE MONASTERY,
SHRINE COMPLEX, TANK AND OTHER
SUBSIDIARY STRUCTURES, UDAYAGIRI-2,
DISTRICT JAJPUR, ORISSA.



EAST - WEST CROSS SECTION OF THE SHRINE - COMPLEX
(FACING NORTH) UDAYAGIRI - 2, DISTRICT JAJPUR, ORISSA

SCALE 0 1 2 3 MT.



to contain rain- water for use in dry seasons (pl. XXI).

Shrine Area or the Avalokiteśvara Area

While taking up excavation of the site, certain features towards north-east outer area of the monastery attracted notice. This area, though merging with the slope of the adjoining low hill, appeared to be quite elevated and some brick courses were visible after jungle clearance. Besides, the presence of a good number of votive stūpas deeply embedded on earth, a feature unnoticed in other parts of the site signified the venerated position of the area (pl. XXII). A massive image of Avalokiteśvara embedded on earth dominated over the surroundings, again attesting the speciality of the area (pl. XXIII). On excavation it was found to be a very interesting zone, representing a wide shrine area which can be termed as the Avalokiteśvara area as well.

The shrine-complex (pl. XXIV) within an enclosure has its entrance towards the east, access obtained through a 3.04 m wide flight of steps, lowest two steps in stone are lying intact, while the upper steps are totally dilapidated only the brick core is visible. Inside area consists of a 21x13.6 m courtyard with 2.8 m wide running passage verandah on three sides, excepting the eastern side. On clearance of debris it was found that the Avalokiteśvara image was kept there in an oblique position supported by some loose stones at the back. Therefore, its placing at the area, is a later action but the size of the image is indicative of its association with the area because no justification can be found for the carriage of such a huge sculpture from some other area. Therefore the shrine of the deity must have remained there in the shrine-complex. The courtyard has yielded some vestiges of the flag-stones with which it was paved. The votive stūpas were found mostly dislodged from their original position but an assemblage of them over

the pavement in the north-west corner of the courtyard is significant. This spot yielded a good number of mutilated images some of which are excellent art works. The running verandah has rammed floor of brick jelly and lime-*surkhi* combination mortar. Although the area has suffered badly in the hands of nature and human vandalism yet the floor is retained due to good mortar and ramming. The verandah is in a slightly raised level from the courtyard, veneered by slanting bricks. Evidently stone pillars held the roof between the corridor and sanctum cells as well as carved niches. Five such square stone bases are noticed on the verandah besides two pillars with square base and circular shaft tapering towards top. Top of these pillars have a knob probably for fixing with wooden beams of the ceiling. The walls of the complex exhibit beautiful mouldings and carved niches at intervals for holding images.

To enshrine the presiding deities, some shrine chambers were constructed on the northern and southern sides. There are the remains of two externally projected chambers on the southern side measuring, the southwestern one 1.56 m in width while the length is obscured and the southeastern one 1x1.30 m.

Traces of carved niches are visible on the southern and western walls. On the northwestern corner, an externally projected shrine-chamber was exposed (pl. XXV). This chamber 1.84x1.32 m is better retained, contains stone door-sill and stone set partly on floor, the upraised base for holding an image is noteworthy. This cell fits well with the size of the Avalokiteśvara image and might have enshrined the deity. Traces of two externally projected shrine-chambers were found on the northern side measuring the northwestern 1.50 sq m while the eastern one 1.50x2.05 m is better retained with its door-sill and stone pedestal for enshrining the deity.



Pl. XXIII : image of Avalokitesvara in the shrine area. See p. 51

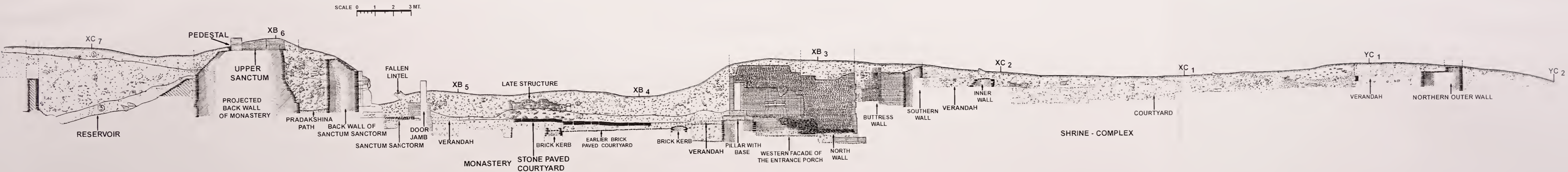


Pl. XXIV : view of the shrine area after excavation. See p. 51



Pl. XXV : a projected chamber at the shrine area for enshrining deity. See p. 51

NORTH - SOUTH CROSS SECTION OF THE RESERVOIR, MONASTERY AND
SHRINE - COMPLEX (FACING EAST), UDAYAGRI - 2, DISTRICT JAJPUR, ORISSA



This area has separate drainage in stone, traced on the southeastern side emerging below wall and running almost parallel to the outer part of the wall on this side and at the north-east corner of shrine-complex, it has a turn towards the east. Stones in the drainage system represent mostly re-used architectural members. Therefore this appears to be a later accretion.

On the outer part of the shrine-complex some other later activities were noticed in the form of a brick-paved structure, measuring 2.57x2.41 m, attached to the southern side of the staircase. At the turning of the drain towards east, a rectangular structure separated into two halves by a gap of 25 cm, made of re-used bricks was found. The ash, burnt-clay lumps and soot on bricks associated with this

structure are suggestive of its use as a hearth. This hearth appears to be a later addition in view of its erection over debris on the edge of the drain. Another circular structure of a single course brick on northern side of the staircase is also a later addition. There are traces of flooring, composed of brick jelly in the frontal area of the shrine-complex. On the basis of a study of the antiquities of the shrine area which includes inscribed and uninscribed images, inscribed stones and other objects, it appears that the zone is contemporary to the monastery. It also remained in prime glory evidently till the end of the tenth century or so after which decadence set in bringing gradually ultimate ruin of the structures and the site passed into oblivion.



Pl. XXVI : *standing Buddha in bronze. See p. 60*

ANTIQUITIES

Sculptures in Stone and Metal Sculptures

A good number of sculptures and architectural fragments with sculptural representations were unearthed at Udayagiri-2. The sculptures are mostly carved in the locally available khondalite while a few are in sandstone. Though most of them are in fragmentary state yet the number of sculptures which are in a better state of preservation is not negligible. They have been found during the course of the excavation from different areas of the monastery and its outer periphery. Most of the sculptures found intact are from the debris inside the ambulatory passage of the shrine in the monastery. The architectural fragments bearing sculptures were located at a particular spot towards eastern edge of the mound outside the monastery. The architectural fragments, both ornamental and plain indicate the existence of a temple-complex at the site totally razed to the ground. The central shrine on the southern side, a brick chamber enshrines a massive seated Buddha image located at the centre facing north. The 2.60 m high (with pedestal) image of Buddha, seated in *bhūsparśa mudrā* is made of chlorite stone blocks, some detached from proper place. Pedestal of the image rests on the stone paving. The image can be dated to c. eighth century AD.

The sculptures from Udayagiri-2, are broadly classified as under :

- i. Images of Buddha,
- ii. Images of Bodhisattvas,
- iii. Images of Buddhist goddesses,
- iv. Fragmentary sculptures, detached limbs

and architectural members with sculptures and mouldings.

These are described, on the basis of their iconographic and aesthetic features.

The sculptural art of Udayagiri is remarkable on various grounds. Though, a logical outcome of the trend set at Lalitagiri in its earlier sculptures of c. sixth-seventh century AD wherein influence of the Gupta classical ideal is noticed, the sculptures of Udayagiri of c. eight to eleventh century are marked by their elegance and visual charm. The sculptors have delineated human form mellowed with delicacy and sensuousness. The standing image of Avalokiteśvara located at the shrine area is a fine example of the superb art of Udayagiri during c.eighth century AD. Among the female figures, the image of Hārītī *in-situ* at the entrance of the monastery is an exquisite work of art. The contours of the body are praiseworthy. The image of Chuṇḍā found from inside the monastery is also a fine specimen of feminine beauty in its youthful charm. The pursuit in sculptural art in Udayagiri continued till about the eleventh century maintaining its high standard and aesthetic ideals. The intricate iconographic features of the Vajrayāna patheon were maintained with some liberty taken by the artists. If a comparative study of the sculptures from Udayagiri is made with those from Lalitagiri and Ratnagiri, it can be noticed that the Udayagiri sculptures maintain a rare grace and charm as well as spiritual abstraction in the objects of c. ninth-tenth century AD also, whereas the sculptures from Lalitagiri and Ratnagiri of the same period

lack spontaneity and are more earth bound and heavy.

Some of the architectural fragments containing sculptural representations are noteworthy. Such as the images of Bodhisattvas (Acc. Nos. 72 and 88), celestial being (Acc. No. 100), Prajñāpāramitā (?) (Acc. No. 97) inside the beautifully carved niches which are exquisite works of art.

Two bronze sculptures found during the course of cleaning work for drainage of rain water at the western outer side terrace after conclusion of the excavation in the field season of 2000. The images were badly corroded, some limbs and throne detached. After chemical cleaning much of their features were exposed. Of these, one represents a standing image of Buddha (36x10x6 cm) two-armed, showing right hand in *abhaya* while the left arm is missing from elbow. Strictly frontal pose, placed over a pedestal with the help of struts, pedestal badly broken and detached. Oval *prabhā* is raised above head marked by flames. The *prabhā* is also attached to the main figure with the help of struts. The other image is a standing male, two-armed, both broken below elbow. Head is ornamental with an elongated crown. This figure can tentatively be identified as a Bodhisattva. The image is detached from pedestal, it measures 30.5x6.5x3.5 cm. Though badly corroded and partly damaged the early features of these images are discernible and they can be dated to c. eighth-ninth century AD on stylistic considerations.

Images of Buddha and Buddha head

Image of Buddha in metal (bronze) (Acc. No. 362)

Provenance - western outer side terrace

Measurements - ht 36 cm, width 10 cm, th 6 cm

Description - Standing image of Buddha, two-armed, showing right hand in *abhaya* while the left arm is missing from elbow. Strictly frontal

pose, placed over a pedestal with the help of struts, pedestal badly broken and detached. Oval *prabhā* is raised above head marked with flame. The *prabhā* is also attached to the main figure with the help of struts (pl. XXVI).

Datable to c. ninth century AD

Mutilated figure of Buddha ? (Acc. No. 1)

Provenance - low mound on north-east of the monastery.

Measurements - ht 61 cm, width 42 cm, th 21 cm

Description - Mutilated seated figure on a *viśvapadma*, apparently of Buddha in *dharmachakrapravartana* (turning the wheel of law on first sermon) *mudrā*, head, arms and right leg alongwith right half of the pedestal missing. Lower part of pedestal below seat contains a wheel as a symbol of the great event of the deliverance of first sermon at Sarnath. At its left is a pitcher, rest of the things are obliterated.

Datable to c. tenth century AD.

Image of Buddha (Acc. No. 26)

Provenance - khondalite image was found from the debris inside the ambulatory passage area of the monastery.

Measurements - ht 36 cm, width 22 cm, th 16.5 cm

Description - Buddha seated in adamantine pose over a double-petalled lotus seat (*viśvapadma*) showing *bhūsparśa-mudrā* in his right arm while the left is placed on lap with palm upwards. Folds of the lower garment tucked in folds in semi-circular form. The upper garment passes over the left shoulder keeping the right side bare. Elongated half closed eyes with bow-like brows, vision fixed on tip of the nose. Long ear lobes, hair curved in the right direction (*dakṣiṇāvartā*) and tucked over centre of head. Sturdy body represents enormous energy and the vital force of life concentrated in the chest. Oval *prabhā* at the back, the back slab and pedestal do not have any ornamentation. This is a well preserved image with a slight



Pl. XXVII : seated Buddha in stone. See p. 63



Pl. XXVIII : seated Buddha in stone. See p. 63



Pl. XXX : seated Buddha in stone. See p. 63



Pl. XXIX : seated Buddha in stone. See p. 63

heaviness in form and rounded limbs (pl. XXVII).

Datable to c. ninth century AD.

Image of Buddha (Acc. No. 31)

Provenance - This khondalite image was found from the debris in front of cell No. 7 of the monastery

Measurements - ht 24 cm, width 16 cm, th 9 cm

Description - Image of Buddha seated in *dhyāna-mudrā* over a double-petalled lotus, major part of face chopped off leaving only the right eye and part of its forehead. Oval *prabhā* decorated with trefoil motif. Right top corner of back slab also missing. The lower garment is tied at the waist with a over emphasized broad fold. Though simple in form the image is stiff and lacks physical charm noticed in some other images of the Lord (pl. XXVIII).

Datable to c. eighth century AD.

Image of Buddha (Acc. No. 32)

Provenance - The khondalite image was found in the debris inside the ambulatory passage area of the monastery.

Measurements - ht 44 cm, width 29 cm, th 23.5 cm

Description - Image of Buddha seated in adamantine pose over a double-petalled lotus seat showing *bhūsparśa-mudrā* in right hand while the left is placed over lap with palm upwards. The lower garment worn round waist has its folds tucked in a semi-circle placed over middle of the seat between legs. The upper garment passes over the left shoulder keeping the right hand and shoulder bare. Slightly open mouth with lower lip spread out, elongated eyes with vision fixed over tip of the nose, eye brows displaying form of a bow. Forehead slightly damaged therefore the third eye (*ūrṇā*) not visible. The curly hair over head tucked on centre, garland bearers on top corners of slab, top of the left side one is above the level of the back slab. Semi-circular *prabhā* is in the shape of half moon and the lower part of pedestal is decorated with creeper motif.

The khondalite image in delineation of form exhibits graceful charm in its elongated torso with the attenuated slim waist, long thin arms and animation conveyed through long finger tips, pulsating lips and vision. The facial contour denotes the inner bliss and contemplation and marked expression of compassion (pl. XXIX).

Datable to c. ninth century AD.

Image of Buddha (Acc. No. 35)

Provenance - This khondalite image was recovered from the debris in front of cell No.7 of the monastery.

Measurements - ht 35 cm, width 22 cm, th 12.5 cm

Description - Image of Buddha seated on a cushioned seat placed over a double-petalled lotus showing *bhūsparśa-mudrā* in right hand while the left is placed on lap with palm upwards. The lower garment has its folds extended below the seat covering a petal of the lotus over which the Master sits. Folds of the upper part of the drapery are distinct and the garment passes over the left shoulder keeping the right hand and shoulder bare. The sharp chin gives the face egg like shape (*kukkutāṇḍa*), extended mouth with slightly out turned lower lip, elongated half closed eyes give a smiling expression. Broad fore-head surmounted by curly hair tucked in the centre over head, circular *prabhā* marked by trefoil motif. The back slab in the form of a throne with a corner projection has decorative motifs vertically consisting of beads and foliage and the upper part on the shoulder level of the image is divided into two bands again with pattern of beads and surmounted by stūpas on two corners. Right hand is broken and missing from shoulder up to elbow (pl. XXX).

Datable to c. ninth century AD.

Image of Buddha (Acc. No. 36)

Provenance - This khondalite image was found from the debris inside the ambulatory passage of the monastery.

Measurements - ht 42.5 cm, width 30 cm, th 13.5 cm

Description - Image of Buddha seated in adamantine pose on a single lotus seat in the earth touching attitude. His left arm is placed over lap with palm upwards. His lower garment is indicated by a carved line passing over the left shoulder keeping the right side bare. The facial part exhibits crudeness in broad open mouth with outstretched thick lower lip, broad nose and big protruding eyes not in conformity with the size of the face. The curly hair is tucked over central part of head. The oval *prabhā* is quite broad, back slab and pedestal are devoid of ornamentation. The image in its crudeness of form and simplicity in execution is comparable to some early images in metal from Nalanda (pl. XXXI).

Datable to c. eighth century AD.

Image of Buddha (Acc. No. 62)

Provenance - This khondalite image was found from main sactum-sanctorum of the monastery.

Measurements - ht 38.8 cm, width 37.5 cm, th 22 cm

Description - Headless image of Buddha seated on a double-petalled lotus seat, two-armed, showing *bhūsparśa-mudrā* in the right while the left arm is placed over lap with palm upwards. The upper garment passes over the left shoulder keeping right shoulder and chest bare. Folds of the lower garment are visible over ankle, well executed body with broad chest, attenuated waist and round limbs. The head is totally detached from body alongwith the back slab from shoulder level (pl. XXXII).

Datable to c. tenth century AD.

Buddha head (Acc. No. 66)

Provenance - Monastery area in front of cell No.1

Measurements - ht 16.5 cm, width 8.5 cm, th 12.5 cm

Description - Mutilated Buddha head from neck upwards, a rather crude work of art noticed

in flatness of the face and carving of *dakṣiṇāvarta* hair held high over head.

Datable to c. ninth century AD.

Buddha head (Acc. No. 67)

Provenance - Cell 7 of the monastery

Measurements - ht 7.5 cm, width 5.8 cm, th 3 cm

Description - Head of Buddha in stone. Only frontal half chopped off a sculpture. Beautifully carved face in oval shape, *uṣṇā* on forehead. Curled hair in *dakṣiṇāvarta* tied over head. Tip of nose damaged.

Datable to c. tenth century AD.

Buddha head (Acc. No. 87)

Provenance - From mound on east of the monastery.

Measurements - ht 9 cm, width 6.5 cm, th 5 cm

Description - A badly mutilated Buddha head possibly a part of an architectural member. Although the facial portion is much mutilated yet its carving appears to be better than the previously discussed Buddha head (Acc. No. 66). In this case a clear *uṣṇā* is noticed over head.

Datable to c. ninth century AD.

Buddha head (Acc. No. 232)

Provenance - Shrine area.

Measurements - ht 4.9 cm, width 3.8 cm, th 3.4 cm

Description - Same as Acc. No. 268. Facial features badly blurred by damages yet the well executed form is discernible in the oval face with wide half open eyes, prominent nose, etc. A conical bead patterned crown is placed over forehead at the centre of which is a projection possibly for a Dhyānī Buddha figure. Hair is held high over head in a bun-shaped chignon.

Datable to c. ninth-tenth century AD

Buddha head (Acc. No. 346)

Provenance - Shrine area.

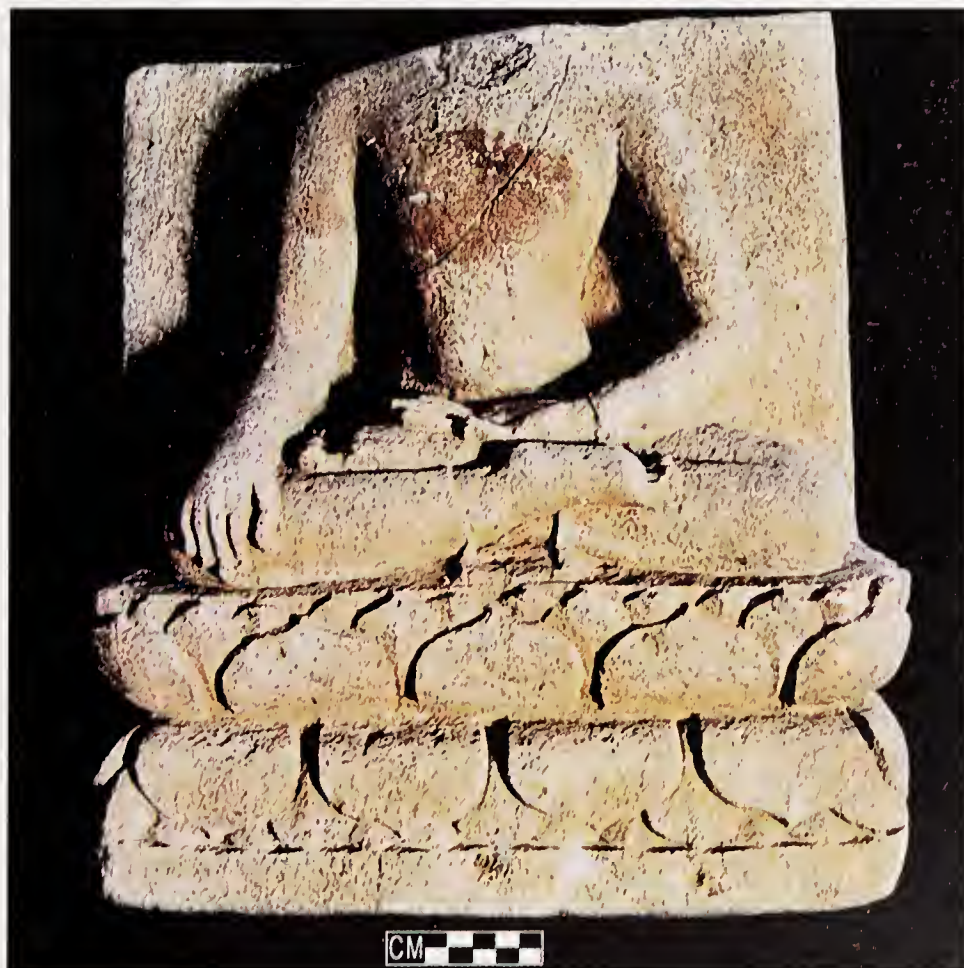
Measurements - ht 12.5 cm, width 8 cm, th 5 cm

Description - Buddha head detached from a sculpture. Facial portion almost obliterated. Curly hair held high in the form of an *uṣṇā*.

Datable to c. ninth-tenth century AD.



Pl. XXXI : *seated Buddha in stone. See p. 64*



Pl. XXXII : *seated Buddha in stone. See p. 64*



Pl. XXXIII : *Bodhisattva Avalokiteśvara* in bronze. See p. 67

Headless Buddha (Acc. No. 255)

Provenance - Avalokiteśvara area

Measurements - ht 8.2 cm, width 7.5 cm, th 2.6 cm

Description - Badly defaced and eroded headless Buddha seated on a lotus pedestal, left hand mutilated from shoulder while lower part of it rests on lap, right hand in *varada-mudrā* resting on right knee.

Datable to *c.* ninth century AD.

Buddha head (Acc. No. 267)

Provenance - Shrine area.

Measurements - ht 4.6 cm, width 4.4 cm, th 2.9 cm

Description - Same as Acc. No. 232. Facial features display wide, half-closed eyes, aquiline nose, thick outstretched lower lip, right ear is elongated marking the *mahāpurushalakṣhaṇa* normally attributed to Buddha. Though the hair-do is not very clear yet it appears like *dakṣiṇāvarta*. Therefore it appears to represent a Buddha head.

Datable to *c.* ninth century AD.

Bust of Buddha (Acc. No. 341)

Provenance - Shrine area.

Measurements - ht 35 cm, width 32 cm, th 22.5 cm

Description - Mutilated bust of Buddha, lower part of body, from the waist is broken and missing. Wide half-closed eyes, bow-like brows, damaged nose, slightly thick lower lip, *ūrṇā* on forehead. Hair is arranged in *dakṣiṇāvarta* and held high over the middle of head in the form of an *uṣṇīṣha*.

Datable to *c.* tenth century AD.

Image of Buddha (Acc. No. 293)

Provenance - Shrine area.

Measurements - ht 7.8 cm, width 6.9 cm, th 6.7 cm

Description - Image of Buddha seated on a double-petalled lotus seat in *bhūsparśa-mudrā*. The image is badly weathered and its head from

the shoulder is missing, even the right palm is damaged.

Datable to *c.* ninth century AD.

Images of Bodhisattvas and Heads

Image of Bodhisattva Avalokiteśvara in metal (bronze) (Acc. No. 363)

Measurements - 30.5 cm x 6.5 cm x 3.5 cm

Description - Standing male divinity, two-armed, both broken below elbow. Head is surmounted by the elaborate coiffure tucked over head at the centre of which a tiny figure of Dhyānī Buddha Amitābha is placed and locks of hair falling over shoulder. He is ornamented like a prince. The facial expression is charming. This figure can be identified as an image of Bodhisattva Avalokiteśvara. It was found detached from the pedestal after chemical cleaning (pl. XXXIII).

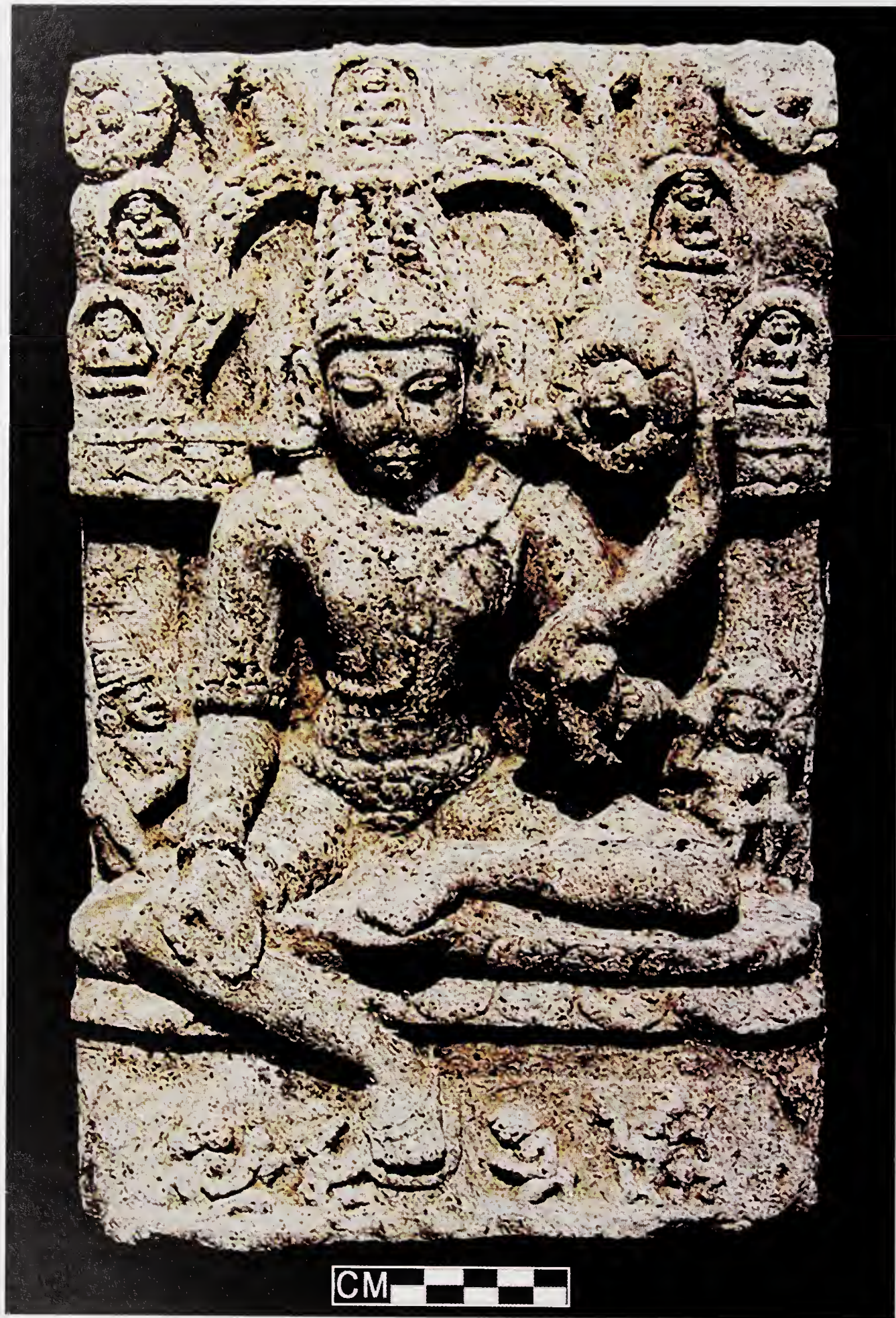
It is datable to *c.* ninth century AD.

Image of Khasarpaṇa Lokeśvara (Acc. No. 25)

Provenance - This khondalite image was found from the debris inside the ambulatory passage area of the monastery.

Measurements - ht 35 cm, width 23 cm, th 12 cm

Description - Image of a deity seated in *lalitāsana* on a double-petalled lotus seat, right leg dangling and rests on a foot rest of lotus leaf. Two-armed showing right hand in *varada* placed over knee, left holds the long stem of a full blown lotus. Princely ornamented wearing a beaded *upavīta*, necklace, bangles, armlets, earstuds, waist band etc. Face has *kukkuṭāṇḍa* shape with drooping eyes, partially broken nose and pouting lips. A crown decorates the head while hair is held high in an elongated *jaṭāmukuta* surmounted by a tiny figure of Dhyānī Buddha Amitābha. The back slab is shaped like a throne with arched top. The vertical column at the back and the carved arches have diamond shaped motif. The figures of Dhyānī Buddhas are placed inside



Pl. XXXIV : Khasarpaṇa Lokeśvara in stone. See p. 70



Pl. XXXV : *Bodhisattva Mañjuśrī* in stone. See p. 70

niches, two each on right and left top part of the back slab and a lotus medallion is carved on each top corner. On the right side of the deity is seen a male figure wearing an elongated crown over the head seated in *Mahārājāṭīlāsana* with folded hands who can be identified as Sudhanakumāra. The figure on the left side of the deity sitting in *bhadrāsana* (?) is dwarfish, has a demonic face, his right hand is held upwards in the act of saluting while the left hand holds a long staff. He has matted hair in the form of flames. This figure can be identified as Hayagrīva, on lower part of the pedestal from right side appears Tārā holding a lotus in her left hand and engaged in opening its petals in her right hand, next is Sūchīmukha with the face of a boar eagerly raising his head to lick the nectar oozing out from the right hand of the god. The figure coming next is that of a kneeling devotee holding indistinct object. The female figure on its left though not very distinct in present shape is undoubtedly of Bhṛikuṭī who sits with a raised right hand in the form of saluting the god, lower held downwards in an indistinct *mudrā*, objects held in other hands are also indistinct.

The image therefore appears to be that of Khasarpaṇa Lokeśvara who is invariably accompanied by the divinities like Sudhanakumāra, Hayagrīva, Tārā and Bhṛikuṭī (pl. XXXIV).

Datable to c. ninth century AD.

Bodhisattva Mañjuśrī (Acc. No. 33)

Provenance - This khondalite image was found from the debris inside the ambulatory passage area of the monastery.

Measurements - ht 43 cm, width 23.5 cm, th 13 cm

Description - Image of Bodhisattva Mañjuśrī seated in *lalitāsana* on a cushioned seat, partly broken right leg dangling and placed over a lotus stool. The attribute in the downwardly placed right arm is missing as the hand is broken from above the wrist. The left hand which is placed at

the back of the left leg touching the seat holds the long stem of an *utpala* over which is placed a manuscript. Face has elongated slightly open eyes, bow-shaped eye brows, prominent nose and pouting lips. He wears a crown over forehead and the *śikhaṇḍaka kākapaksha* coiffure, a distinguishing feature of Mañjuśrī while curved locks of hair fall over the shoulder. The god is profusely ornamented wearing anklets, armlets, a three-stringed *upavīta*, a necklace with armlet-shaped pendants, *kuṇḍalas* etc. Below the seat on the dexter side is a kneeling devotee while on the sinister side offerings on a tripod and a pitcher over which a conch is placed. On right side, top of the back slab, the figure of a Dhyānī Buddha is placed who sits in *vajrāsana* on a *viśvapadma*. Though lower part of its right hand is slightly mutilated yet it can be identified as a depiction of the Dhyānī Buddha Akshobhya. The image in its simplicity of form and countenance is a remarkable piece of sculpture. The god is depicted here as a young chap with great inner concentration of mind (pl. XXXV).

Datable to c. ninth century AD.

Bodhisattva Avalokiteśvara (Acc. No. 34)

Provenance - This khondalite image was found from the debris inside the ambulatory passage area of the monastery.

Measurements - ht 44 cm, width 28 cm, th 14.5 cm

Description - Standing image of Bodhisattva Avalokiteśvara on a double-petalled lotus pedestal, four-armed, holding in upper right rosary, lower outstretched in *varada*, left upper pitcher and a long lotus stalk with a full blown lotus is held in the frontally projected left lower arm. He is ornamented in princely attire, wearing bangles, a long beaded *upavīta*, necklace and a waist girdle. Charming face with half-closed eyes, elongated crown over head, over which a Dhyānī Buddha is seated, head of which is missing. Locks of hair (Acc. No. 34) placed on



Pl. XXXVI : *Bodhisattva Avalokiteśvara in stone. See p. 73*



Pl. XXXVII : *Simhanāda Lokeśvara* in stone. See p. 73

both sides of head falling on shoulders. The legs are placed apart from each other showing the lower garment below knees in-between the legs. On lower part of the pedestal two kneeling figures appear with folded hands worshipping the deity. On the top right corner of the back slab sits Tārā in *vajrāsana* on a double-petalled lotus seat showing right arm in *varada* while an *utpala* is held in the left. On the left top corner of the back slab sits a four armed female deity (Bhṛīkuṭī) over a *viśvapadma*, holding rosary in right upper, lower in *varada* while objects in the left arm are indistinct. The flexions of the body represent the dynamic force of the compassionate One. The image in its graceful stance and figural charm is an exquisite piece of sculpture and can be dated to c. ninth century AD (pl. XXXVI).

Simhanāda Lokeśvara (Acc. No. 44)

Provenance - This khondalite image was found from the south-west corner of the courtyard of the monastery.

Measurements - ht 49 cm, width 32 cm, th 13 cm

Description - Image of Simhanāda Avalokiteśvara seated in *Mahārājālīlāsana* over a couchant lion. He is holding a trident with a snake in right hand which is outstretched and placed over knee. The left hand is touching the seat and holds the long stalk of a full blown lotus over which is placed a sword with its point raised upwards. The god does not have ornaments, wears a beaded *upavīta* only. However, a tiara with conical top is placed over head and the matted hair is held in the form of a crown with locks falling over shoulder. Top right corner of the back slab is missing while a flying *vidyādhara* is noticed on the other corner. The image in its facial contour, moist glance and soft delicate modelling of the body is reminiscent of the classical art and can be marked as a masterpiece of sculptural art (pl. XXXVII).

Datable to c. ninth century AD.

Head of a Bodhisattva (Acc. No. 45)

Provenance - Courtyard of the monastery.

Measurements - ht 13.5 cm, width 7.5 cm, th 5 cm

Description - Head of a Bodhisattva detached from a sculpture, facial portion almost obliterated due to damage and weathering. A beaded crown decorates the forehead while matted hair is held high over head.

Datable to c. ninth to tenth century AD.

Head of a Bodhisattva (Acc. No. 85)

Provenance - From debris inside north-west corner of passage verandah of the monastery.

Measurements - ht 13 cm, width 8.5 cm, th 9 cm

Description - Mutilated head of Bodhisattva (Avalokiteśvara ?) chopped out of a sculpture. The oval face exhibits rare charm in its beautifully delineated carving. The half closed eyes are expressive of the inner contemplation and bliss. The slightly uplifted bow-shaped eye brows, partly damaged finely carved nose, pouting lips all display chaste physical beauty, matted uplifted hair is tied with a hair band at the centre of which is placed a Dhyānī Buddha in meditative pose. Undoubtedly this is a masterpiece of sculpture.

Datable to c. tenth century AD

Drum-slab containing figure of a Bodhisattva (Maitreya?) (Acc. No. 104)

Provenance - Mound on east of the monastery.

Measurements - ht 46.8 cm, Radius 38.5 cm

Description - Drum-slab in a fragmentary state containing figure of a Bodhisattva inside an oblong niche two sides of which have jambs. He sits in *lalitāsana*, right leg dangling, two armed, the right placed on knee in *varada* while the left holds the twig of *nāgakesara* flowers. Princely ornamented, wearing anklet, bangle, armlet, ear stud and a beaded necklace. Face is much weathered. Matted hair is held high over head in a bun shaped chignon in front of which is placed



Pl. XXXVIII : *drum-slab containing figure of Bodhisattva. See p. 75*



Pl. XXXIX : *drum-slab containing figure of Avalokiteśvara inside niche. See p. 75*



Pl. XL : *image of a deity. See p. 75*

a stūpa (?) therefore it can be identified as a figure of Bodhisattva Maitreya. The upper part of the drum has lotus medallions (pl. XXXVIII).

Datable to c. ninth century AD.

Fragment of an image (Acc. No. 224)

Provenance - North-west corner outside monastery

Measurements - ht 60 cm, width 48 cm, th 20.5 cm

Description - Fragmentary upper half of a four handed deity (possibly a Bodhisattva), face chopped off and hands badly mutilated, only upper half of a left hand holding a lotus stalk remains while the upraised lower half of the other left arm holds an indistinct object (a lotus bud?) and a *vajra* is placed above it. An image of a seated Dhyānī Buddha in *bhūmisparśa-mudrā* is on top left corner, its face is also mutilated. The right side of the stela is broken and the right arms are missing.

Datable to c. ninth century AD.

Drum-slab containing figure of Avalokiteśvara inside niche (Acc. No. 230)

Provenance - From courtyard of the shrine area

Measurements - ht 26.8 cm, width 16 cm, th 9 cm

Description - Drum-slab in stone containing a seated Avalokiteśvara inside carved niche, right side broken and missing. He sits in *lalitāsana* over a double-petalled lotus, partially missing right arm placed on the knee while a long lotus stalk issues from the left arm touching his seat. Princely ornamented, wearing bangle, armlet, girdle, necklace with pendants, earstuds and a crown. Matted hair is held high over the head and the locks are falling on the shoulder. The lower part of the seat contains creeper motif and offering. The figure though small in size displays fine carving in the delineation of body in an elongated form. The placid expression of the face adds charm to the image. This is datable to c. ninth century AD (pl. XXXIX).

Image of deity (Acc. No. 248)

Provenance - Shrine area

Measurements - ht 12.8 cm, width 10.5 cm, th 5.1 cm

Description - Miniature image of a deity sitting in *lalitāsana* on a double lotus seat with right leg dangling and touching lotus petal while the left leg is on the seat. Face and head are totally mutilated. Two-armed, the right one touching knee in *varada* while attribute of the left arm which is possibly touching seat at the back of the left leg is missing. Profusely ornamented image is wearing anklet, bangle, girdle, armlet and a necklace with pendants. Locks of hair are noticed falling over the right shoulder. Masculine physique shows enormous energy concentrated on chest (pl. XL).

Datable to c. ninth century AD.

Fragmentary image (Avalokiteśvara?) (Acc. No. 249)

Provenance - Shrine area.

Measurements - ht 31.5 cm, width 43 cm, th 24 cm

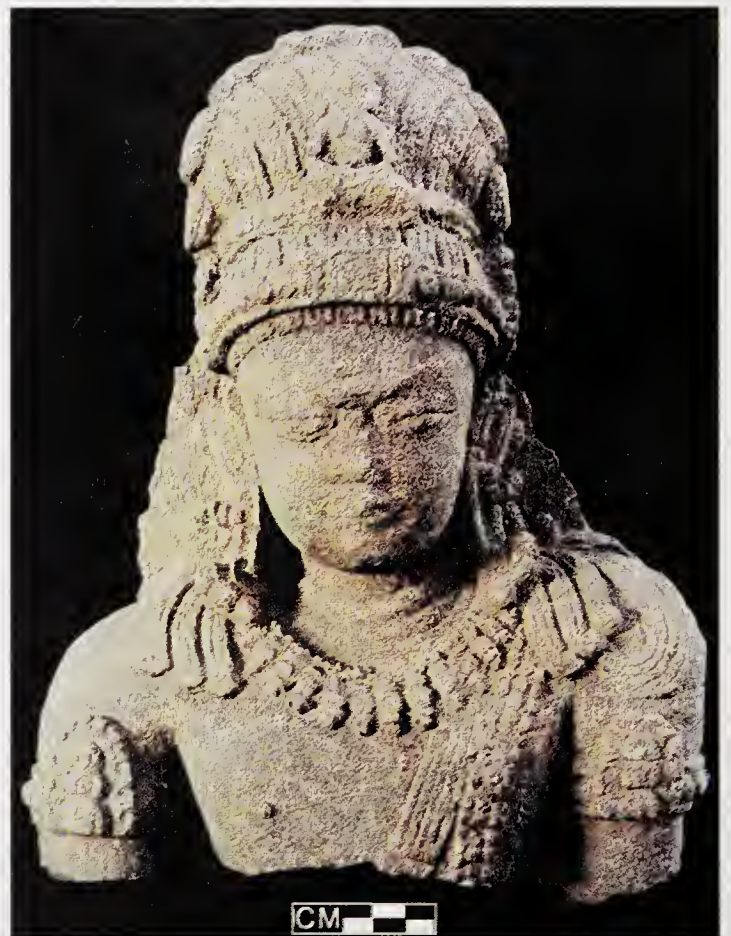
Description - Lower part of a stone image on a pedestal with, parts above belly are mutilated. Seated in *lalitāsana* on the pericarp of a double-petalled lotus, right leg dangling and placed over a same form of lotus, left leg placed over the pedestal. The right hand touching knee is in *varada* with an auspicious symbol on the palm, the left hand is totally missing. The image is ornamented, but only the bangle in the right hand and the girdle in chain pattern with a flowery clasp at the centre are retained. The lower garment is tucked with folds at the centre of the lotus seat. Below the image on the dexter side is a kneeling female figure, hand poses obliterated. The female figure frontally posed on the sinister side is extremely charming, seated in *vajrāsana*. She holds an *akṣhamālā* in the upper right while the lower shows *varada*, upper left holds a pitcher and the lower one possibly a *tridaṇḍi*. She is



Pl. XLI : fragmentary image of Avalokiteśvara. See p. 77



Pl. XLII : head of Bodhisattva
Avalokiteśvara. See p. 77



Pl. XLIII : upper half of an image of
Bodhisattva Avalokiteśvara. See p. 77

blooming in youth and has a placid appearance, hair is held high in a chignon. These figures can be identified as Tārā and Bhṛikuṭī respectively, therefore the principal image appears to be of Avalokiteśvara.

As the main figure is badly mutilated it is not possible to judge its artistic qualities but the exquisite carving of the tiny figure of Bhṛikuṭī is superb (pl. XLI).

Datable to . c. ninth century AD.

Head of Bodhisattva Avalokiteśvara (Acc. No. 256)

Provenance - Shrine area

Measurements - ht 19.5 cm, width 12 cm, th 11.5 cm

Description - Head of Bodhisattva Avalokiteśvara detached from an image. Beautifully executed oval (*kukkuṭāṇḍa*) face with curved upper lip while the slightly thick lower lip is spread out, shapely nose, half closed eyes and bow-like brows. Above the forehead is a beaded hair band, at the centre of which is placed a tiny figure of Dhyānī Buddha Amitābha sitting on a *viśvapadma*. The figure has an oblong back slab. Matted hair of the Bodhisattva is held high over the head (pl. XLII).

Datable to c. ninth century AD.

Head of Bodhisattva (Acc. No. 277)

Provenance - Shrine area

Measurements - ht 18.3 cm, width 10 cm, th 5 cm

Description - Head of Bodhisattva detached from a sculpture. Placid expression, certain flatness is perceptible in execution. A beaded crown on forehead and matted hair is held high over head, arranged in horizontal plaits.

Datable to c. tenth century AD.

Acc. No. 298 - Upper half of an image of Bodhisattva Avalokiteśvara

Provenance - Shrine area

Measurements - ht 29.5 cm, width 25 cm, th 9 cm

Description - Upper half of an image of Bodhisattva Avalokiteśvara, portion below chest level entirely broken and missing. Profusely ornamented, wearing a three stringed beaded *upavīta*, armlet, a necklace with pendants and a crown over head. Hair is matted and held high while a tiny figure of Dhyānī Buddha Amitābha in meditative pose is placed at the centre. Locks of hair falling over shoulder. Broad half-closed eyes, bow-like eye brows and the pouting lip add to the charm of the *kukkuṭāṇḍa* face. The mutilated bust exhibits the compassionate grace of a Bodhisattva who spiritually exists much above the mundane world (pl. XLIII).

Datable to c. ninth century AD.

Head of Bodhisattva Avalokiteśvara (Acc. No. 303)

Provenance - Shrine area

Measurements - ht 16 cm, width 10 cm, th 7 cm

Description - Same as Acc. No. 256, face is more delicately treated and elongated while the chin more pointed and sensitive imparting feminine grace and charm. Prominent *ūrṇā* is seen on forehead. The beaded hair band has in its centre seated Amitābha in *dhyāna-mudrā*, head mutilated. Matted hair held by beaded string culminates in a bun-shaped chignon surmounted by leaf-like design (pl. XLIV).

Datable to c. ninth century AD.

Fragmentary back slab of an image containing an image of Dhyānī Buddha Amitābha (Acc. No. 321)

Provenance - Front of shrine complex

Measurements - ht 50 cm, width 53.5 cm, ht 20.5 cm

Description - Fragmentary back slab of an image containing an image of Dhyānī Buddha Amitābha seated in *dhyāna-mudrā* on a pedestal placed at the centre of the top part. He has a prominent halo at the back. Two garland bearing *vidyādhara*s on both corners. Apparently head



Pl. XLIV : head of Bodhisattva Avalokiteśvara See p. 77

of the central figure was chopped off. *Prabhā* is inscribed in characters of the ninth century.

Datable to *c.* ninth century AD.

Mutilated bust of image (Maitreya ?) (Acc. No. 338)

Provenance - Shrine area

Measurements - ht 26 cm, width 14 cm, th 12 cm

Description - Fragment of a sculpture containing mutilated bust of a figure holding twig of a flowery *nāgakesara* (?) in the left hand which is held high. Face is badly weathered, matted hair is held high over head tied round by a string. Above the crown on head is placed a *stūpa*(?). Therefore this can be identified as Maitreya. Over the figure appears the badly damaged figure of a flying *vidyādhara* bearing a garland, resting on his back is his female companion in prime youth.

Datable to *c.* ninth - tenth century AD.

Avalokiteśvara in Shrine area

Provenance - Lying since long at a somewhat elevated area towards north-west of the monastery where excavation revealed a shrine complex. In all probability the image embellished one of the shrine chambers. It can be dated to *c.* eighth century both on stylistic and palaeographic considerations.

Measurements - 2.23 m x 1.12 x .47 m without pedestal

Description - Standing image of Avalokiteśvara, four-armed holding in upper right rosary, lower *varada*, upper left water-pot and the stalk of a full blown lotus is held in the lower arm. Both the legs of the image are badly mutilated partially. He is ornamented like a prince, wearing bangle, armlet, a long *upavīta*, necklace, waist band and a tiara, with an elaborate *jaṭāmukuta* held high over head showing locks of hair, indicated by schematised lines. A tiny figure of Dhyānī Buddha Amitābha, sire of Avalokiteśvara is placed at the centre of the hair. On top of the slab are seated seven Mānushi Buddhas inside

beautifully carved niches. Below, on right corner is seen headless Tārā in youthful form holding a lotus in her left hand, right hand is engaged in opening its petals. The male figure on left lower is fierce looking, dwarfish, wearing animal skin. His front arm are placed against chest in an indistinct *mudrā* while the back right hand is upraised in the form of salutation, lower left arm is placed below on top of a staff. This figure can be identified as Hayagrīva. Decoration of the back slab is interesting because it is suggestive of a forest environment as, alongwith creepers, animals like elephant, monkey and even a lion peeping out of a cave are noticed. On the back slab over the right arm of the deity a female divinity is placed holding stem of a lotus in one hand, object in the other hand is indistinct. Over the left arm on a niche is placed another goddess on a lotus seat holding in front right *akshamālā*, the other arm is upraised in a *mudrā*. A lotus is placed on the upper left while a *kamaṇḍalu* is on the lower arm resting on lap. On top of this figure on extreme left is placed a male figure, in *mahārājajālāsana* whose left arm touches the seat while a lotus is held in the right arm. Three garland bearing emaciated figures are noticed on the back slab below the row of the Mānushi Buddhas. There is a twenty-five line Nāgari inscription in characters of *c.* eighth century AD on the back side of the slab which has now much obliterated due to weathering. The inscription opens with the Buddhist creed and evidently contains an extract from some text.

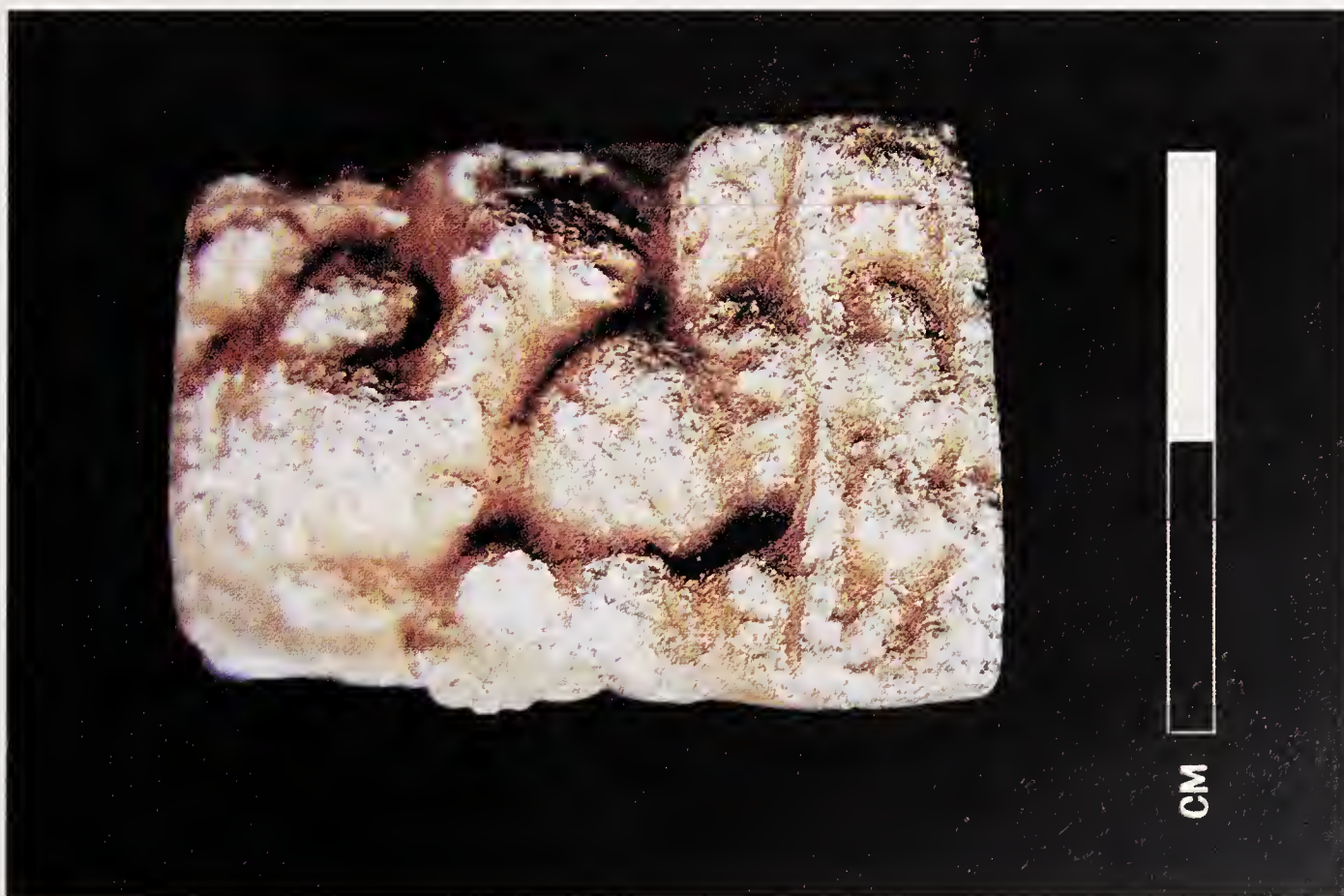
Cut on a single piece of stone this massive image of Bodhisattva Avalokiteśvara is a remarkable piece of sculpture even in its partially damaged condition. Delineation of form displayed through soft contour of the limbs, suggestive animation conveyed through the flexions of the body (*bhaṅga*), slightly open lips, long lively fingers etc. are reminiscent of the Gupta classicism in its eastern version already



Pl. XLVI : image of Chundā. See p. 82



Pl. XLV : Avalokiteśvara in shrine area. See p. 82



Pl. XLVII : miniature image of Ganeśa. See p. 82



Pl. XLVIII : miniature image of Ganeśa. See p. 82

noticed in some of the earlier sculptures from Lalitagiri.

Kept erect with the help of some stone fragments this image was found slightly embedded on earth (pl. XLV).

Datable to c. eighth century AD.

Image of a Buddhist Goddess

Image of Chuṇḍā (Acc. No. 24)

Provenance - The khondalite image was found from the debris inside the ambulatory passage of the monastery.

Measurements - ht 34 cm, width 25 cm, th 13.5 cm

Description - Image of Chuṇḍā seated in *vajrāsana* over a double-petalled lotus showing *dhyāna-mudrā* in two lower hands over which rests a small plate with a circular object while upper right holds a rosary and upper left a pitcher. She is profusely ornamented wearing bangles, armlets, beaded necklace with a pendant, earstuds and a beaded tiara on head. Hair is shown in schematised lines and tied over head in a bun shaped chignon. Oval *prabhā* at the back and a stūpa is depicted on both the side corners on top. Below the seat of the goddess on dexter side is a kneeling devotee with folded hands while various offerings and auspicious things are placed in a row towards sinister side. Though the face of the goddess is not charming as certain crudeness persists in the formation of facial contour, eyes and nose yet the youthful full bloomed body marks the pervading sensuousness of a Vajrayāna female deity. The deep navel, full round breasts, attenuated waist with a fleshy belly and rounded limbs emphasise feminine grace and charm (pl. XLVI).

Datable to c. eighth century AD.

Images of Other Gods and Goddesses

Miniature Gaṇeśa (Acc. No. 106)

Provenance - From baulk between Trenches XA4 and SXB4, courtyard of the monastery.

Measurements - ht 1.9 cm, width 1.2 cm, th 1 cm

Description - Miniature Gaṇeśa with four hands, seated on a pedestal in *mahārājajalilāsana*. Lower right hand is resting on right knee while objects held in upper right and upper left are indistinct. The lower left hand holds a *modaka* touched by the trunk. The pot bellied god wears a crown. Lower part of the pedestal has floral motifs (pl. XLVII).

Datable to c. eighth - ninth century AD.

Miniature Gaṇeśa (Acc. No. 239)

Provenance - Shrine area

Measurements - ht 13.5 cm, width 10 cm, th 5 cm

Description - Miniature image of Gaṇeśa in *mahārājajalilāsana* on a plain pedestal. He is pot bellied holding *modakas* in his trunks. The khondalite image is badly eroded with obliterating attributes (pl. XLVIII).

Datable to c. ninth century AD.

Fragmentary sculptures, detached limbs and architectural members with sculptures and mouldings

Hand of sculpture holding *akshamālā* (Acc. No. 46)

Provenance - On north outside monastery from collapsed debris of baulk

Measurements - ht 18 cm, width 8 cm, th 7 cm

Description - Right hand of an image holding *akshamālā* in thumb and third finger. *Akshamālā* forms circle round the thumb. Index and middle fingers are raised straight upward, small finger bends with the third finger. Wearing wristlet in wrist.

Datable to c. ninth - tenth century AD.

Mutilated bust of a female figure (Acc. No. 47)

Provenance - Mound on east of the monastery

Measurements - ht 30 cm, width 56 cm, th 23 cm

Description - Mutilated bust of a female figure, two-armed, an *utpala* with stem appears on the oval

prabhā above left hand, apparently the stem of which was held in this hand. Profusely ornamented wearing wide choker necklace, armlet, a three stringed beaded *upavīta*-like chain, ear studs, etc. Heavy breasts covered by a narrow bodice.

Datable to *c.* tenth century AD.

Mutilated upper half of an image (Acc. No. 49)

Provenance - Courtyard of the monastery

Measurements - ht 25 cm, width 32 cm, th 22 cm

Description - Badly mutilated upper half of an image, face chopped off. Profusely ornamented wearing necklace, beaded *upavīta*, bangle, armlet and ear ornament. Locks of hair appear on both sides of the shoulder. Right arm is badly broken. An indistinct object somewhat like a crown is held against chest by the palms of two arms.

Datable to *c.* tenth century AD.

Mutilated upper half of an image (Acc. No. 55)

Provenance - Entrance of the monastery

Measurements - ht 43 cm, width 42.5 cm, th 14 cm

Description - Mutilated upper half of an image on a seat, parabolic *prabhā*, on top left a much damaged *vidyādhara* carrying garland.

Datable to *c.* tenth century AD.

Sculptured and Carved architectural pieces

Fragmentary architectural piece with a headless image of Buddha (Acc. No. 56)

Provenance - From mound on east of the monastery

Measurements - ht 26 cm, dia 34.5 cm

Description - Detached architectural piece with a headless image of Buddha in *dharmachakrapravartana-mudrā*. Buddha is seated inside a niche in adamantine pose over a lotus seat, the lower part of which is embellished with a deer on each side, at the centre the circular *dharmachakra*. Simplicity of form marked by the soft contours of body is reminiscent of the classical art.

Datable to *c.* eight - ninth century AD.

Architectural fragment depicting headless Buddha in *bhūmisparśa-mudrā* and male wearing a crown (Acc. No. 57)

Provenance - Surface, from mound on east of the monastery

Measurements - ht 20.5 cm, width 38 cm, th 28 cm

Description - An architectural fragment with mouldings. On the top of the moulding, headless Buddha is carved with left hand resting on lap, right hand missing, probably resting on right knee. Below the icon of Buddha a strip of vase design is carved in a compartment. Below it in a small niche a crowned male, with folded hands resting on chest is seen. Portion below the waist of this devotee is missing.

Datable to *c.* ninth - tenth century AD.

Lower portion of kneeling elephant (Acc. No. 58)

Provenance - Surface, from mound on east of the monastery

Measurements - ht 7.5 cm, width 12 cm, th 5.8 cm

Description - Lower half portion of kneeling elephant with four folded legs and raised trunk

Datable to *c.* ninth - tenth century AD.

Mutilated image (Acc. No. 59)

Provenance - From mound on east of the monastery

Measurements - ht 17.3 cm, width 13.5 cm, th 25 cm

Description - Detached stone piece containing the head, neck and right shoulder of a deity. Ornamented, necklace with pendants and armlets on right arm are intact. Face is damaged. Hair is tied in a band and held high over head in a bun shaped chignon. Oval *prabhā* is shown at the back.

Datable to *c.* ninth century AD.

Portion below left shoulder of an image with two left hands, one holding sprinkler (Acc. No. 60)

Provenance - Surface, from lower mound on north-east of the monastery

Measurements - ht 16.3 cm, width 24.5 cm, th 18 cm

Description - Portion below left shoulder of a four-handed deity. Only upper arm portion of one hand exists with beaded strip-like armband having *triratna* symbol. While the other hand wearing three bangles, holds a sprinkler .

Datable to c. ninth century AD.

Flying *vidyādhara* in top left corner of fragmentary stela (Acc. No. 61)

Provenance - Surface, from mound on east of the monastery

Measurements - ht 16.5 cm, width 18 cm, th 7.5 cm

Description - Flying *vidyādhara* holding garland in both hands, the left leg raised upward on backside whereas the right leg folded below his body. Half knot is tied on back of head, wearing ear ornaments and shoes.

Datable to c. ninth century AD.

Chhatra of stūpa (Acc. No. 63)

Provenance - Placed in a corner of main sanctum sanctorum

Measurements - ht 14.4 cm, dia 36 cm

Description - *Chhatra* with small *yashṭi*, lower portion of the *chhatra* is plano-convex with petal-like design.

Datable to c. ninth century AD.

Mutilated demonic head of an image (Acc. No. 65)

Provenance - Entrance of the monastery

Measurements - ht 14.5 cm, width 8.5 cm, th 3.5 cm

Description - Mutilated head of an image, only frontal portion, now chopped off, is remaining. Demonic countenance displayed through goggle eyes, moustached and a stern look. The head gear is elaborate consisting of a beaded band above forehead. The central part has a conical ornamentation with sides decorated by upright

pattern of bead supporting a beaded-band. It is surmounted by a circular form possibly denoting a hair-do.

Datable to c. ninth - tenth century AD.

Fragmentary sculpture with only left knee resting on lotus pedestal (Acc. No. 71)

Provenance - From north outside area of monastery

Measurements - ht 18.3 cm, width 14 cm, th 7 cm

Description - Left knee of an image resting on left corner of double-petalled lotus pedestal, half right foot resting on lap.

Datable to c. ninth century AD.

Fragmentary architectural piece containing a deity (Acc. No. 72)

Provenance - Found from northwestern corner outside the monastery.

Measurements - ht 37 cm, width 11.5 cm, th 6.5 cm

Description - Fragmentary architectural piece with a seated deity in *lalitāsana* over a double-petalled lotus, right leg dangling and placed over a lotus leaf. The right hand stretched and placed over right leg is mutilated while the upraised left arm is also partly mutilated, therefore, the attributes in the hands are not distinguishable. Ornamented like a prince wearing bangles, a long *upavīta*, necklace and a long conical crown surmounted by matted hair, oval *prabhā* at back.

Datable to c. ninth century AD.

Fragmentary torso of a male figure (Acc. No. 74)

Provenance - From north outside the area of monastery

Measurements - ht 12 cm, width 14 cm, th 4 cm

Description - Chopped off torso of a male, only chest and belly remaining. Upper garment placed over left shoulder leaving right chest bare. The torso is devoid of any ornamentation, probably an image of Buddha.

Datable to c. ninth century AD.

Detached architectural piece containing mutilated figures (Acc. No. 78)

Provenance - From north-west corner outside the monastery

Measurements - ht 27 cm, width 19 cm, th 18.5 cm

Description - Detached architectural piece showing only the right side of the left arm and leg of a figure seated on a stool, possibly in *mahārājāṭīlāsana*, while the rest of the body is now missing. The outstretched left arm placed over knee holds an indistinct object (flower) held downwards. On the back is an ornamented female figure whose hair is held at back of head in bun-shaped coiffure while the long ends of hair is drawn below and combed by a standing female on the left. Face of this lady is totally mutilated, her left arm is placed below bosom holding an indistinct object passed over left shoulder (a cloth?). At the middle below is a covered vessel. The panel is carved in low relief, yet the three dimensional effect and swaying contours of the body are finely displayed.

Datable to c. ninth century AD.

Fragmentary leg portion of an image seated on lotus pedestal (Acc. No. 79)

Provenance - From north outside area of monastery

Measurements - ht 6.7 cm, width 11 cm, th 7.7 cm

Description - Leg portion of an image seated on double-petalled lotus pedestal in *lālītāsana*. Left leg folded from knee, rests on lotus pedestal. Right leg dangling and the foot rests on lower petals. Left hand with wristlet rests at the back of left thigh.

Datable to c. ninth century AD.

Detached stone piece containing a grotesque figure (Acc. No. 81)

Provenance - On east outside monastery

Measurements - ht 20 cm, width 24 cm, th 23.5 cm

Description - Detached stone piece carved with a grotesque figure, carrying a garland and floral scrolls. The figure suggesting movement is profusely ornamental with a crown over the head. He has strong built features, an acquiline nose and wide eyes.

Datable to c. ninth century AD.

Fragment of sculptural panel depicting two deities (?) (Acc. No. 82)

Provenance - Surface, from lower mound on north-east of the monastery

Measurements - ht 7.3 cm, width 15 cm, th 23.5 cm

Description - A small fragment of sculptural panel depicting two deities (?). A figure on left with traces from waist to leg. Another figure from waist to feet. Right palm of deity is in *varadamudrā*, wearing lower garment, free end of which is resting between thighs.

Datable to c. ninth - tenth century AD.

Four-handed miniature sculpture, possibly Bodhisattva Avalokiteśvara (Acc. No. 83)

Provenance - From mound on east of the monastery

Measurements - ht 9 cm, width 5.5 cm, th 2.2 cm

Description - Standing male deity with four hands, face mutilated. Upper right hand holds *akṣhamālā* (?) upper left hand a pitcher (?) and the mutilated lower right palm is perhaps in *varada*. Hair curls on both sides of head (pl. XLIX).

Datable to c. eight - ninth century AD.

Lower part of the pedestal of an image (Acc. No. 84)

Provenance - Cell No. 13 of the monastery

Measurements - ht 27.5 cm, width 55 cm, th 39.5 cm

Description - Lower part of the pedestal of an image in stone, showing inverted lotus petals, below which in a niche are seen from right to left a seated female devotee with folded hands, lotus



Pl. XLIX : *miniature image possibly of Bodhisattva Avalokiteśvara. See p. 85*

creepers, offerings on a tripod and a conch on a tripod at the sinister.

Datable to *c.* ninth century AD.

Architectural piece containing the top part of an image (Acc. No. 88)

Provenance - The debris on the eastern edge of the mound

Measurements - ht 28 cm, width 68.5 cm, th 31.5 cm

Description - Architectural piece containing the top part of an image and scrolls of floral and bead designs. Only portions above chest are available and the rest broken and missing. The oval face has elongated half-closed eyes, damaged nose and a broad mouth. A wide necklace with patterns of bead, diamond and a series of pendants decorate the neck. There is a beaded crown on head, the centre of which is conical and a tiny figure of a Dhyānī Buddha is placed inside. Hair is arranged in vertical lines surmounted by curly locks, end of which falls over the shoulder. *Prabhā* is at the back of the head, on its left is a decorative element with strings of bead. It is datable to *c.* ninth century AD.

Chhatrāvalī of votive stūpa (Acc. No. 89)

Provenance - From mound on east of the monastery

Measurements - ht 20.5 cm, dia 12.5 cm

Description - *Chhatrāvalī* of votive stūpa having four *chhatras* gradually tapering towards top. Top *chhatra* is conical. Shaft is broken.

Datable *c.* ninth - tenth century AD.

Floral design on stone fragment (Acc. No. 90)

Provenance - From mound on east of the monastery

Measurements - ht 10.3 cm, width 16.2 cm, th 14.7 cm

Description - A piece of stone broken at both ends having a strip of flowers. Two flowers each with four petals.

Datable to *c.* ninth - tenth AD.

Beaded design on stone fragment (Acc. No.91)
Provenance - From mound on east of the monastery

Measurements - ht 12.7 cm, width 8 cm, th 5.9 cm

Description - Beaded design on stone fragment with two rows of beads meeting at one point to form a corner.

Datable to *c.* ninth - tenth century AD.

Broken *chhatra* of votive stūpa with *chhatradanḍa* (Acc. No. 92)

Provenance - From mound on east of the monastery

Measurements - ht 29.5 cm, top dia 19 cm

Description - *Chhatra* having *yashṭi*, square at base, octagonal at top with circular *chhatra*. Top of *chhatra* is broken.

Datable to *c.* ninth - tenth century AD.

Mutilated male figure (Avalokiteśvara?) (Acc. No. 93)

Provenance - From mound on east of the monastery

Measurements - ht 27.8 cm, width 28 cm, th 18 cm

Description - Mutilated male figure seated in *lalitāsana* on a double-petalled lotus, right leg dangling. Head and hands badly damaged so the attributes are not discernible. However, it appears that the right hand is placed on knee in *varada* while the stretched left hand is towards the seat. On the basis of this, the figure can be identified as Bodhisattva Avalokiteśvara whose figure predominates the site. Among the ornaments only the *upavīta* is noticed. Elongated body, the unrealistic left foot and composition of the petals mark the limitation of the artist in carving a sculpture.

Datable to *c.* eight - ninth century AD.

Fragmentary architectural piece containing head of Buddha (Acc. No. 94)

Provenance - From mound on east of the monastery

Measurements - ht 12.8 cm, width 20 cm, th 23.2 cm

Description - Detached architectural piece containing head of Buddha. The beautifully delineated face bears a charming appearance demonstrating contemplation. Curly hair is held high in the form of a *ushnīṣa*.

Datable to c. ninth - tenth century AD.

Torso of male sculpture up to waist (Acc. No. 95)

Provenance - From mound on east of the monastery

Measurements - ht 35 cm, width 20 cm, th 21 cm

Description - Fragmentary torso of male showing up to waist, and the left hand up to elbow. Wearing beaded necklace with pendant, three-stringed beaded *upavīta*, beaded armlet. Deity was originally four-handed as could be evident from the left arm along with part of an armlet. Curls of hair all on the left shoulder while the folds of the upper garment are visible over the same side of the shoulder.

Datable to c. ninth century AD.

Broken hand of an image holding garland (Acc. No. 96)

Provenance - From mound on east of the monastery

Measurements : ht 3.7 cm, width 7 cm, th 3.5 cm

Description - Right hand of an image holding one end of garland with three fingers, wearing wristlet.

Datable to c. ninth - tenth century AD.

Architectural fragment containing figure of a deity (Acc. No. 97)

Provenance - Eastern side of the site where an accumulation of architectural fragments was noticed.

Measurements - ht 39.7 cm, width 51.5 cm, th 36 cm

Description - Architectural fragment (a drum slab?) in stone with three niches, two on either side are damaged, the central one contains the figure of a deity. The goddess sits in *lalitāsana*

on a lotus seat, her right leg dangling, her right arm is placed over right knee in *varada* while the long stalk of an *utpala* is held in her left arm over which is placed a manuscript. She is profusely ornamented wearing bangles, armlets, a beaded necklace, *kuṇḍalas* etc. A beaded crown adorns the head while hair is arranged on a bun-shaped chignon held high. Oval *prabhā* is seen at the back of head. The image displays superb carving and can be identified as Ārya-Sarasvatī (pl. L).

Datable to c. ninth - tenth century AD.

Architectural fragment with depiction of bird (Acc. No. 98)

Provenance - From mound on east of the monastery

Measurements - ht 40 cm, width 26 cm, th 36 cm

Description - A large fragment of an architectural member having two mouldings and a strip of scroll at the bottom. A strip of the upper moulding has geometric floral design. A swan like bird holding beaded necklace in its back is beautifully depicted on the second moulding. Strip of this moulding has bell-like decoration. Projected corner of this architectural member has geometric design with beaded-border.

Datable to c. ninth - tenth century AD.

Fragment of a pedestal of an image (Acc. No. 99)

Provenance - Mound on east of the monastery

Measurements - ht 18.6 cm, width 24.5 cm, th 37.5 cm

Description - Fragment of a pedestal of an image containing a wheel and a kneeling stag symbolizing the great event of the deliverance of first sermon at the Deer Park at Sarnath.

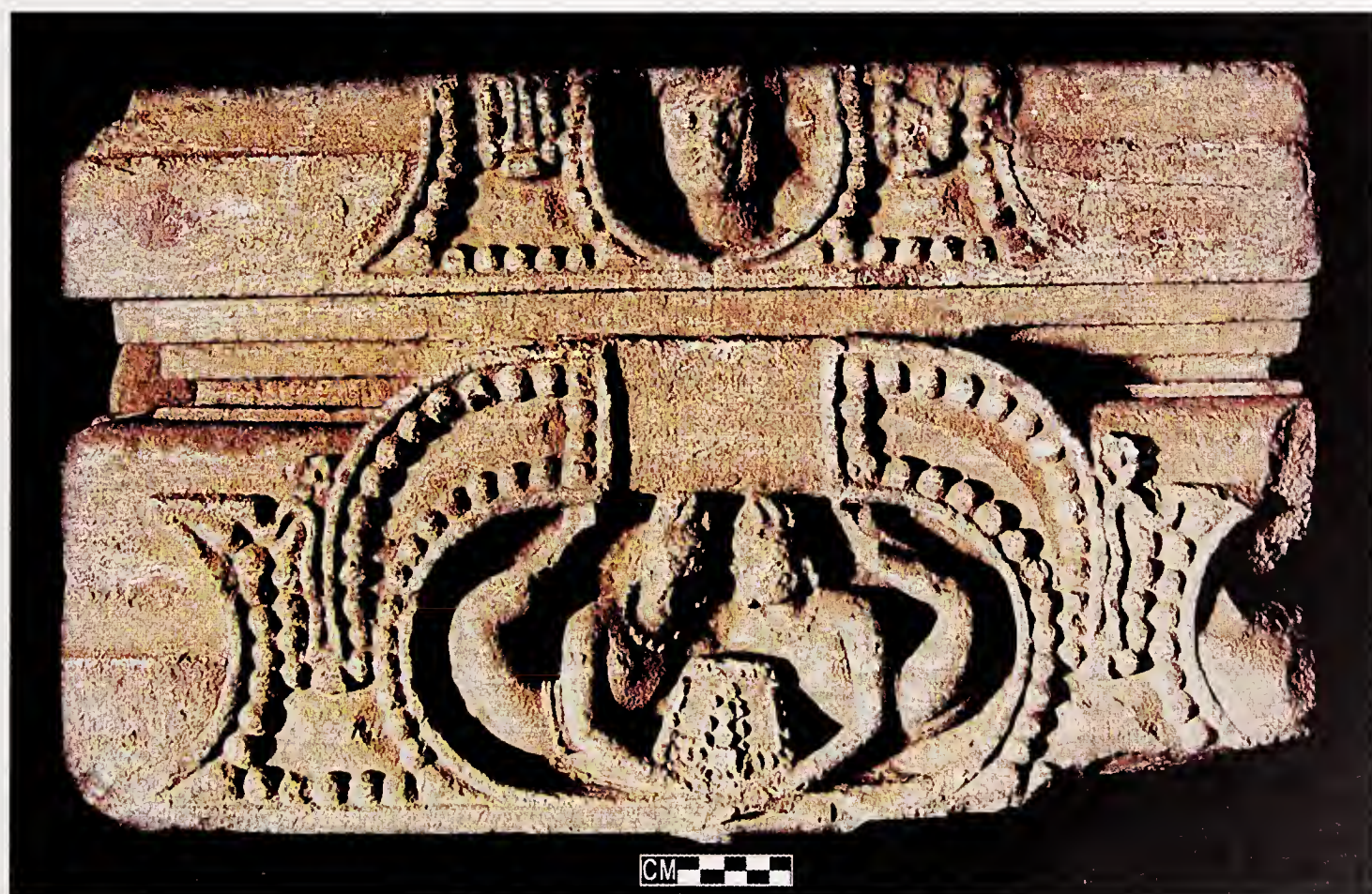
Datable to c. tenth century AD.

Architectural moulding with figures (Acc. No. 100)

Provenance - From mound on east of the monastery



Pl. L : architectural fragment containing figure of a deity. See p. 88



Pl. LI : architectural moulding with figures. See p. 90

Measurements - ht 36.5 cm, width 62 cm, th 47 cm

Description - Architectural moulding probably a detached part of a temple. The central part in semi-circular carved niche, sides of which are ornamented with bead pattern contains flying *vidyādhara*s holding the *triratna* symbol. There is another human head placed in the centre of the circular carved niche also bordered by beaded patterns. This stone moulding probably formed part of the facade of a temple (pl. LI).

Datable to c. ninth - tenth century AD.

Architectural fragment containing lower portion of dwarf figure holding a garland and flower motifs (Acc. No. 101)

Provenance - From mound on east of the monastery

Measurements - ht 4.8 cm, width 31.5 cm, th 22 cm

Description - Architectural fragment with lower portion of a dwarf figure in niche holding garland in both hands. Right palm and elbow of the left hand are visible. Scroll design on right looks like wings of the figure while the scroll design on the left appears like tail. Below the figure, a lotus flower and a bud depicted in a small niche. On the left, a folded right arm is seen, the right palm of which is placed on the pedestal.

Datable to c. ninth - tenth century AD.

Dangling right leg of a deity seated on pedestal probably a fragment of an architectural panel (Acc. No. 102)

Provenance - From mound on east of the monastery

Measurements - ht 10 cm, width 15.6 cm, th 16.6 cm

Description - Dangling right leg of an image seated on a pedestal, foot resting below on a separate lotus foot rest. Right hand resting on back of the body.

Datable to c. tenth century AD.

Fragmentary drum-slab containing image of Bodhisattva Mañjuśrī (Acc. No. 103)

Provenance - From mound on east of the monastery.

Measurements - ht 46.8 cm, radius 38.5 cm

Description - Part of a drum-slab containing image of Bodhisattva Mañjuśrī inside an oblong niche, sides of which have two vertical jambs. He sits on a lotus pedestal in *lalitāsana*, right leg dangling. Right arm placed on knee displays *varada* while the long stalk of an *utpala* is held in the left arm over which is placed a manuscript. Ornamented like a prince, matted hair is arranged in *śikhaṇḍaka kākapaṇḍaka* coiffure with locks falling below. The upper part of the slab is decorated with lotus medallions (pl. LII).

Datable to c. ninth - tenth century AD.

Fragmentary drum of a stūpa containing Buddha head inside a niche (Acc. No. 105)

Provenance - From mound on east of the monastery

Measurements - ht 34 cm, radius 39.5 cm

Description - Drum of a badly mutilated stūpa containing inside a carved niche, head of Buddha. Face badly damaged obliterating its features, only long ear lobes are remaining intact. Curly hair tucked over head in an *ushṇīśa*.

Datable to c. ninth - tenth century AD.

Fragment of pillar with *chaitya* window and male in a niche (Acc. No. 136)

Provenance - From baulk between XA3 and XA4, courtyard of the monastery

Measurements - ht 93.8 cm, width 27.2 cm, th 19 cm

Description - Fragmentary pillar with beautiful carving in low relief, vertically broken, top and bottom ends missing. At top a small wheel-like floral motif, below it a bigger *chaitya* window with full blown lotus medallion at its centre surrounded by borders of beads. Below it a niche with twisted double chain design, inside the right half of a male up to waist, face turned towards left with downward vision. Hair tied on back of head in a padded chignon, ornamented like a



Pl. LII : *fragmentary drum-slab containing image of Mañjuśrī. See p. 90*



Pl. LIII : *torso of Bodhisattva (?). See p. 93*

prince wearing beaded crown, necklace, armlets and a beaded girdle. Right hand resting near belly holding indistinct object.

Datable to c. tenth century AD.

A fragment of moulding with two swans (Acc. No. 145)

Provenance - From Cell No. 3

Measurements - ht 18.5 cm, width 31.7 cm, th 11 cm

Description - A fragment of a moulding having highly decorated *chaityavātāyana* like design with four petalled -flower at its centre. Two decorated swans on either sides of *vātāyana*. Lower part contains strip of floral and geometric design.

Datable to c. ninth - tenth century AD.

Fragmentary arms of a four-handed image (Acc. No. 146)

Provenance - Cell No. 3

Measurements - ht 13.5cm, width 11.5cm, th 9.2cm

Description - Fragmentary arms below shoulder of a four-handed deity, and portions of two right hands. Upper right arm wearing armlet, broken from wrist. Lower right hand holding *akshamālā* in thumb, index finger and middle finger.

Datable to c. tenth century AD.

Fragmentary stone pedestal containing figures (Acc. No. 175)

Provenance - This piece of stone found from the shrine area of the site is datable to c. ninth century.

Measurements - ht 26.5 cm, width 78 cm, th 45 cm

Description - Detached lower part of a stone pedestal containing from right to left two kneeling devotees one after another, flowery creeper, a pot containing offering, three kneeling devotees in a row—the sinister one carrying a garland. The portion over head of the figures also contains offerings and garland.

Datable to c. ninth century AD.

Fragment of an image pedestal (Acc. No. 177)

Provenance - Shrine area

Measurements - ht 40 cm, width 18 cm, th 25.5 cm

Description - Fragment of an image pedestal containing a couchant lion below a lotus seat, prominent paws and manes.

Datable to c. tenth century AD.

Mutilated torso of an image (Acc. No. 178)

Provenance - Shrine area

Measurements - ht 22.5 cm, width 25 cm, th 13.5 cm

Description - Mutilated torso of an image, only chest and portion up to waist remaining along with damaged upper part of the left arm. Ornamented, wearing *upavīta* with a clasp, necklace, waist girdle and armlet. The upper garment in folded form passes over the left shoulder.

Datable to c. ninth - tenth century AD.

Torso of a male up to waist (Acc. No. 180)

Provenance - Surface, Avalokiteśvara area.

Measurements - ht 17.7 cm, width 11 cm, th 4.8 cm

Description - Fragmentary torso of a male up to waist, wearing thick necklace pointed at the centre, *yajñopavīta*. Folds of lower garment and its knot resting on waist.

Datable to c. ninth - tenth century AD.

Fragment of a hand holding lotus stalk (Acc. No. 181)

Provenance - Surface, Avalokiteśvara area

Measurements - ht 18.3 cm, width 6.5 cm, th 13 cm

Description - Left hand of an image holding stalk with thumb and middle finger. Third and index fingers are missing. Wearing beaded bangle.

Datable to c. tenth century AD.

Fragment of a right hand holding *akshamālā* (Acc. No. 182)

Provenance - Surface, Avalokiteśvara area

Measurements - ht 11 cm, width 6.5 cm, th 13.5 cm

Description - Hand holding *akshamālā* in thumb, index finger and middle finger. Third finger touching *akshamālā*. Small finger slightly bent is raised upward.

Datable to c. ninth-tenth century AD.

Fragment of a right hand in *varada-mudrā* (Acc. No. 183)

Provenance - Surface, Avalokiteśvara area

Measurements - Ht 18 cm, width 8 cm, th 6.3 cm

Description - Lower part of right hand with intact palm and long artistic finger, wearing beaded bangle, auspicious symbol of wheel at the centre of palm.

Datable to c. ninth - tenth century AD.

Architectural fragment with moulding (Acc. No. 186)

Provenance - From mound on east of the monastery

Measurements - ht 37 cm, width 30.5 cm, th 18.5 cm

Description - Architectural fragment with moulding having highly ornamental motifs like creepers, foliage, bead patterns, diamond shaped flowers etc. On top part a pair of swans each from the sinister and dexter side touches the central projected motif with their beaks.

Datable to c. ninth - tenth century AD.

Torso with right hand holding *vajra* against the chest (Bodhisattva Vajrapāṇi?) (Acc. No. 187)

Provenance - YC2, Surface, Avalokiteśvara area

Measurements - ht 15.5 cm, width 14.8 cm, th 7.5 cm

Description - Fragmentary torso of a male divinity with right hand holding *vajra* against chest. Wearing beaded *hāra* and another wide necklace of three strings with beaded design at its centre, also wearing a beaded *upavīta*, armlet and bangle. Curls of hair rest on right shoulder. Apparently this fragment belongs to an image of Bodhisattva Vajrapāṇi.

Datable to c. ninth century AD.

Torso of an image (Acc. No. 188)

Provenance - From mound on east of the monastery

Measurements - ht 23.5 cm, width 49 cm, th 23.5 cm

Description - Torso of a Bodhisattva image (?). Head, arms and portions of chest are mutilated. Profusely ornamented wearing *upavīta* with a flowery clasp, beaded armlets and a beautifully designed necklace. Locks of hair falling over shoulder (pl. LIII).

Datable to c. ninth - tenth century AD.

Fragmentary palm holding *vajra* (Acc. No. 191)

Provenance - Surface, near Mahākāla Temple

Measurements - ht 13 cm, width 9.5 cm, th 7.5 cm

Description - Fragmentary part of a hand below waist holding *vajra* in palm. Wearing bangles with diamond shaped motif, wearing a ring in little finger. Upper portion of the *vajra* is missing.

Datable to c. ninth century AD.

Mutilated lower part of an image (Acc. No. 192)

Provenance - Surface find near Mahākāla Temple

Measurements - ht 24.5 cm, width 35 cm, th 18.5 cm

Description - Lower part of an image on pedestal below waist, upper part missing. The deity is seated on a *viśvapadma*, right leg dangling and placed on a lotus petal while the left leg is placed on the pedestal. Right knee is also mutilated. Artistically a good piece of sculpture.

Datable to c. ninth century AD.

Fragmentary left palm of an image holding stalk (Acc. No. 194)

Provenance - YC2, Surface, Avalokiteśvara area

Measurements - ht 27 cm, width 11.5 cm, th 12 cm

Description - Large detached palm from the wrist of an image holding stalk in thumb and index finger, wearing beaded bangle. Auspicious symbol at the centre of palm with two concentric circles and six-petalled flower at its centre.

Datable to c. tenth century AD.



Pl. LIV : architectural fragment containing images in a panel. See p. 95



Pl. LV : architectural fragment depicting warrior on grotesque animal. See p. 95

Torso of a male (Acc. No. 214)

Provenance - From debris in front of monastery

Measurements - ht 9.5 cm, width 11 cm, th 7.6 cm

Description - Badly mutilated torso of a male figure holding lotus stalk in left hand. Object held in right hand is indistinct. Traces of ornaments like bangle, *upavīta* and necklace are visible.

Datable to c. ninth century AD.

Architectural fragment containing a panel of images (Acc. No. 215)

Provenance - Shrine area

Measurements - ht 35 cm, width 45.5 cm, th 40.5 cm

Description - Architectural fragment containing panel of a seated Buddha on the right and a standing image on the left (probably a Bodhisattva). Buddha is seated over a *viśvapaḍma* showing *bhūṣparśa-mudrā* in the partially damaged right arm while the left arm is placed over lap with palm upwards. Head mutilated, oval *prabhā* is damaged on the right side while its top is missing, offerings are placed below the lotus seat of the deity.

The left side image stands on a double-petalled lotus, the top slab containing portions above chest and left arm missing, the right arm holds an indistinct object in *varada*. Ornamented like a prince wearing a beaded *upavīta*, bangles, armlets etc. The frieze is ornamented by lotus leaf and bead motif. The left leg is placed apart, suggestive of animation (pl. LIV).

Datable to c. ninth century AD.

An architectural fragment (Acc. No. 216)

Provenance - Avalokiteśvara area

Measurements - ht 20 cm, width 29.5 cm, th 18.5 cm

Description - An architectural fragment with floral and geometric motifs with bell shaped running strip.

Datable to c. ninth - tenth century AD.

An architectural fragment depicting warrior on grotesque animal (Acc. No. 217)

Provenance - Avalokiteśvara area

Measurements - ht 31.5 cm, width 63 cm, th 42 cm

Description - An architectural fragment with male riding on grotesque animal with the face of a lion trampling a tiger (?). The male looking downward, his left hand raised upward to hold the rein while right hand is resting on back of the *vyāla*. Rider is wearing ear ornaments, necklace, waist band and wristlets. The lion is licking front right paw. On left of rider has been depicted a *Kīrtimukha* with large goggle eyes and crown of scroll design (pl. LV).

Datable to c. ninth - tenth century AD.

An architectural fragment with three heads on lowest panel (Acc. No. 218)

Provenance - Avalokiteśvara area

Measurements - ht 26.2 cm, width 22.5 cm, th 16.5 cm

Description - An architectural fragment with mouldings containing decorative motifs like floral and bead patterns, below which a strip of geometric design followed by a strip of bell-like design. Lowest part contains three heads in a row wearing beaded crown.

Datable to c. ninth - tenth century AD.

Head of an image on a mutilated slab (Acc. No. 229)

Provenance - North-west corner outside monastery

Measurements - ht 15cm, width 19.8cm, th 6.5cm

Description - Head of an image on a fragmentary slab. The facial expression is grim, wide protruding eyes, moustache and an extended chin. A conical head gear decorates the head.

Datable to c. ninth century AD.

Upper half of a miniature sculpture (Acc. No. 235)

Provenance - Avalokiteśvara area

Measurements - ht 8 cm, width 9.6 cm, th 8 cm

Description - Upper half of a miniature sculpture, face badly mutilated, left arm missing below shoulder level, right arm up to elbow. Halo behind head. Back slab denotes its being detached from a panel.

Datable to c. ninth century AD.

Bust of a female (Acc. No. 240)

Provenance - Avalokiteśvara area

Measurements - ht 22.3 cm, width 23.2 cm, th 18.5 cm

Description - Mutilated bust of a female, top part from neck and lower part of body below bust line mutilated and missing, youthful full round breasts, traces of matted hair falling over shoulders.

Datable to c. ninth century AD.

Highly defaced fragmentary part of a sculpture (Acc. No. 243)

Provenance - Avalokiteśvara area

Measurements - ht 38 cm, width 31.4 cm, th 5.5 cm

Description - Highly defaced sculpture only traces of halo and arms are visible, traces of small seated images in both top corners. Portion below waist of sculpture is missing.

Datable to c. ninth - tenth century AD.

Hand of an image (Acc. No. 244)

Provenance - Avalokiteśvara area

Measurements - ht 15 cm, width 9.5 cm, th 4.4 cm

Description - Detached hand of an image wearing beaded bangle, fingers damaged.

Datable to c. ninth - tenth century AD.

Fragmentary pedestal of sculpture with lion (Acc. No. 250)

Provenance - XD1, QD1, surface Avalokiteśvara area

Measurements - ht 22.3 cm, width 33 cm, th 11.5 cm

Description - Right corner of lotus pedestal with seated lion below it, badly weathered lion licking its left front paw, tail resting on back.

Datable to c. ninth - tenth century AD.

Fragmentary image, only portion below waist of deity is seen seated in *padmāsana* (Acc. No. 251)

Provenance - Surface, Avalokiteśvara area

Measurements - ht 45 cm, width 51 cm, th 24.5 cm

Description - Fragmentary slab containing image, portion below waist of the deity is seated in *padmāsana* on lotus pedestal, left palm resting on lap. Damaged right hand is resting on right knee. On either side of deity, traces of two standing images are shown over individual existing lotus pedestal.

Datable to c. ninth - tenth century AD.

Right portion of lap of deity (Acc. No. 252)

Provenance - Surface from mound on east of the monastery

Measurements - ht 29 cm, width 24 cm, th 33 cm

Description - Right portion of lap of deity seated on pedestal, four fingers of left hand resting on lap. Damaged right hand is resting on right knee. Probably an image of Buddha in *bhūsparśa-mudrā*.

Datable to c. ninth century AD.

Mutilated image possibly of a Bodhisattva (Acc. No. 253)

Provenance - Shrine area

Measurements - ht 42 cm, width 36.5 cm, th 26 cm

Description - Mutilated image of a deity seated possibly in *lalitāsana* on a *viśvapadma*, with missing right leg and the left placed on pedestal. The lower garment is extended to the front at the centre of pedestal. Ornamented like a prince, wearing beaded *upavīta*, waist girdle and armlet with a flowery clasp. Hand attributes are missing, however, a long lotus stalk issuing from the left hand is placed over the seat. On the left side over a lotus seat sits a miniature attending figure in *mahārājatīlāsana* whose right arm is raised above in the form of salutation while the long stalk of a lotus is held in his left arm placed over the seat. He is ornamented like a prince. This figure may be identified with Sudhanakumāra generally appearing on the side of a Bodhisattva.

Lower portion of the pedestal contains creepers and offerings. Modelling of the figure even in its mutilated state displays vibrant life within. However, depiction of the fingers of the left leg is unrealistic denoting limitation of the artist (pl. LVI).

Datable to *c.* tenth - eleventh century AD.

Fragment of an image slab (Acc. No. 254)

Provenance - Surface, Avalokiteśvara area

Measurements - ht 56.5 cm, width 34.5 cm, th 19 cm

Description - Fragmentary lotus pedestal with damaged right leg of an image. Probably the deity was seated in *lalitāsana*. Below the lotus pedestal a conch shell is kept on a pot. On its right headless kneeling devotees holding censer in both hands.

Datable to *c.* ninth - tenth century AD.

Fragmentary architectural piece with an image of Buddha (Acc. No. 261)

Provenance - Shrine area

Measurements - ht 27 cm, width 25 cm, th 31 cm

Description - Fragmentary architectural piece detached from a temple. The carved niche with a border of beads has in its centre an image of Buddha on a lotus seat in *bhūsparśa-mudrā*. Both sides of the niche are relieved with groove pattern suggestive of windows. The image is well proportioned.

Datable to *c.* ninth century AD.

Hand in *varada-mudrā* (Acc. No. 262)

Provenance - Avalokiteśvara area

Measurements - ht 14 cm, width 5.7 cm, th 8.6 cm

Description - Detached right palm in *varada-mudrā* resting on lotus.

Datable to *c.* ninth - tenth century AD.

Hand holding *vajra* (?) (Acc. No. 263)

Provenance - Avalokiteśvara area

Measurements - ht 15.3, width 7.5cm, th 5.6cm

Description - Badly damaged hand holding *vajra* (?), wearing beaded bangle.

Datable to *c.* ninth - tenth century AD.

Mutilated female bust (Acc. No. 265)

Provenance - Avalokiteśvara area

Measurements - ht 4.9 cm, width 5.5 cm, th 2.5 cm

Description - Badly mutilated bust of a female deity, wearing beaded necklace, large arm on left of the figure.

Datable to *c.* ninth - tenth century AD.

Mutilated head of an image (Acc. No. 268)

Provenance - Shrine area.

Measurements - ht 5.4 cm, width 4.5 cm, th 3 cm

Description - Miniature head of an icon chopped off a back slab. Face is well executed but lacks grace and charm due to long aquiline nose, thick and outstretched lower lip.

Datable to *c.* ninth - tenth century AD.

Headless seated male deity (Acc. No. 269)

Provenance - Avalokiteśvara area

Measurements- ht 7 cm, width 11 cm, th 6.7 cm

Description - Headless male deity seated in *mahārājālīlāsana* on lotus pedestal, right side is visible. Right hand resting on back, palm firmly placed on pedestal.

Datable to *c.* ninth - tenth century AD.

Fragmentary top of head (Acc. No. 270)

Provenance - Avalokiteśvara area

Measurements - ht 11 cm, width 11.4 cm, th 7.7 cm

Description - Detached head gear showing hair tied in a tassel with a central flowery clasp while top of it is done in a bun-shaped chignon.

Datable to *c.* ninth - tenth century AD.

Fragment of a slab with flying *vidyādhara* (Acc. No. 271)

Provenance - Avalokiteśvara area

Measurements - ht 11.5 cm, width 15.4 cm, th 8.1 cm

Description - Flying *vidyādhara* in right top corner of an image slab holding garland, wearing cap and wristlet, portions below chest mutilated.

Datable to *c.* ninth - tenth century AD.



Pl. LVI : *mutilated image possibly of Bodhisattva. See p. 97*

Defaced seated male deity (Acc. No. 273)

Provenance - Surface, Avalokiteśvara area

Measurements - ht 15.5 cm, width 7.5 cm, th 5.5 cm

Description - Highly weathered sculpture of a male deity seated on throne in *lalitāsana*, left hand resting on left knee, right hand missing.

Datable to c. ninth - tenth century AD.

Fragmentary figure with folded hands (Acc. No. 274)

Provenance - From baulk between YC1 and YC2, Avalokiteśvara area

Measurements - ht 15 cm, width 16 cm, th 9 cm

Description - Badly mutilated middle portion of a male figure in folded hands, body turned towards right, wearing necklace, beaded armlet and bangle, hair resting on back, fingers of left hand are damaged.

Datable to c. ninth - tenth century AD.

Right portion of face of an image wearing turban (Acc. No. 275)

Provenance-YC1 Qd.1 Avalokiteśvara area

Measurements - ht 12.5 cm, width 9 cm, th 4.5 cm

Description - Right top portion of face of an image with turban on head, right eye half closed.

Datable to c. ninth - tenth century AD.

Fragment of a plaque in slate stone (Acc. No. 279)

Provenance - Avalokiteśvara area

Measurements - ht 4.6 cm, width 3.4 cm, th 0.4 cm

Description - Fragmentary plaque displaying human figure in low relief wearing turban, flat large nose, holding an unidentified object near right ear. Border with wavy incised lines. A crude piece of art.

Date - Indeterminate

Detached head of a sculpture (Acc. No. 280)

Provenance - Shrine area

Measurements - ht 13.6 cm, width 14.5 cm, th 7 cm

Description - Head detached from a sculpture. A crude piece of art showing demonic features in

its glance, thick open lips and unnaturally projected ears. Nose is damaged. A two-stringed beaded hair band is tied over forehead below which locks of hair are visible. Hair is arranged over head in three divisions, one central while the two sides with ends of hair falling on sides (pl. LVII).

Datable to c. ninth - tenth century AD.

Architectural fragment with headless Buddha (Acc. No. 281)

Provenance - Avalokiteśvara area

Measurements - ht 16 cm, width 27 cm, th 13 cm

Description - An architectural fragment with small headless Buddha in *dharmachakra-pravartana-mudrā* seated on pedestal inside a *chaitya* niche.

Datable to c. ninth - tenth century AD.

Detached head of an image (Acc. No. 284)

Provenance - Shrine area

Measurements - ht 7 cm, width 7.7 cm, th 4.1 cm

Description - Detached head of an image, beaded halo at the back. Facial portion shows wide half open eyes, right eye and nose partly mutilated, yet the placid expression is noticed. Matted hair is held high over head in a bun shaped chignon, locks falling over shoulder. Right arm missing, upraised left arm holds an indistinct object (lotus?) (pl. LVIII).

Datable to c. eighth - ninth century AD.

Head of a deity (Acc. No. 286)

Provenance - YD1 Qd.3 Avalokiteśvara area

Measurements - ht 15.5 cm, width 10.5 cm, th 13.5 cm

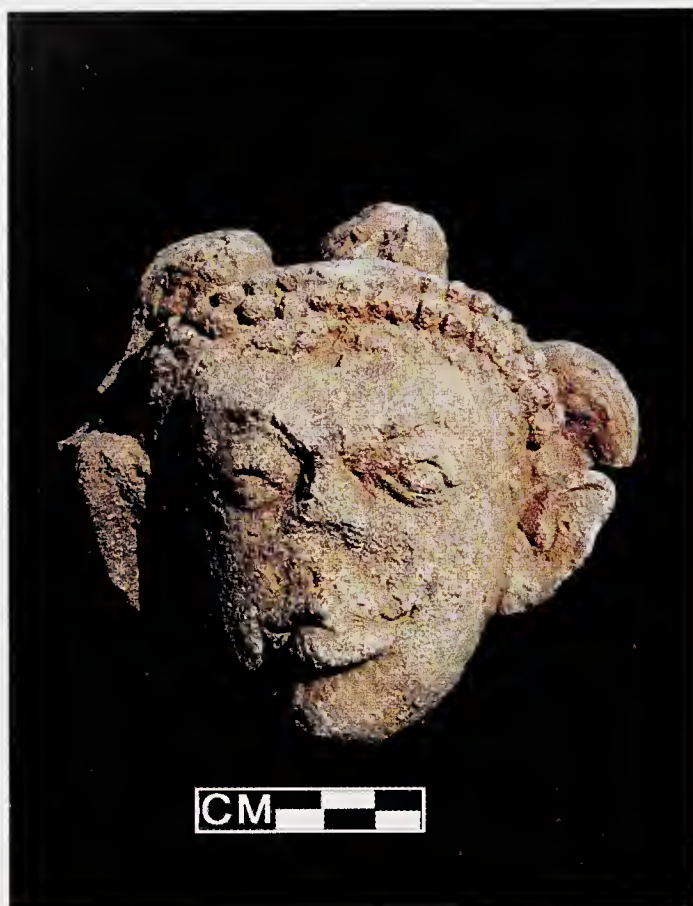
Description - Head of a deity with Dhyānī Buddha at the centre of beaded crown, *triratna* symbol on left side of the crown, *jaṭāmukuta*. Head with left eye and left ear now survives.

Datable to c. ninth century AD.

Fragment of a standing deity (Acc. No. 287)

Provenance - Shrine area

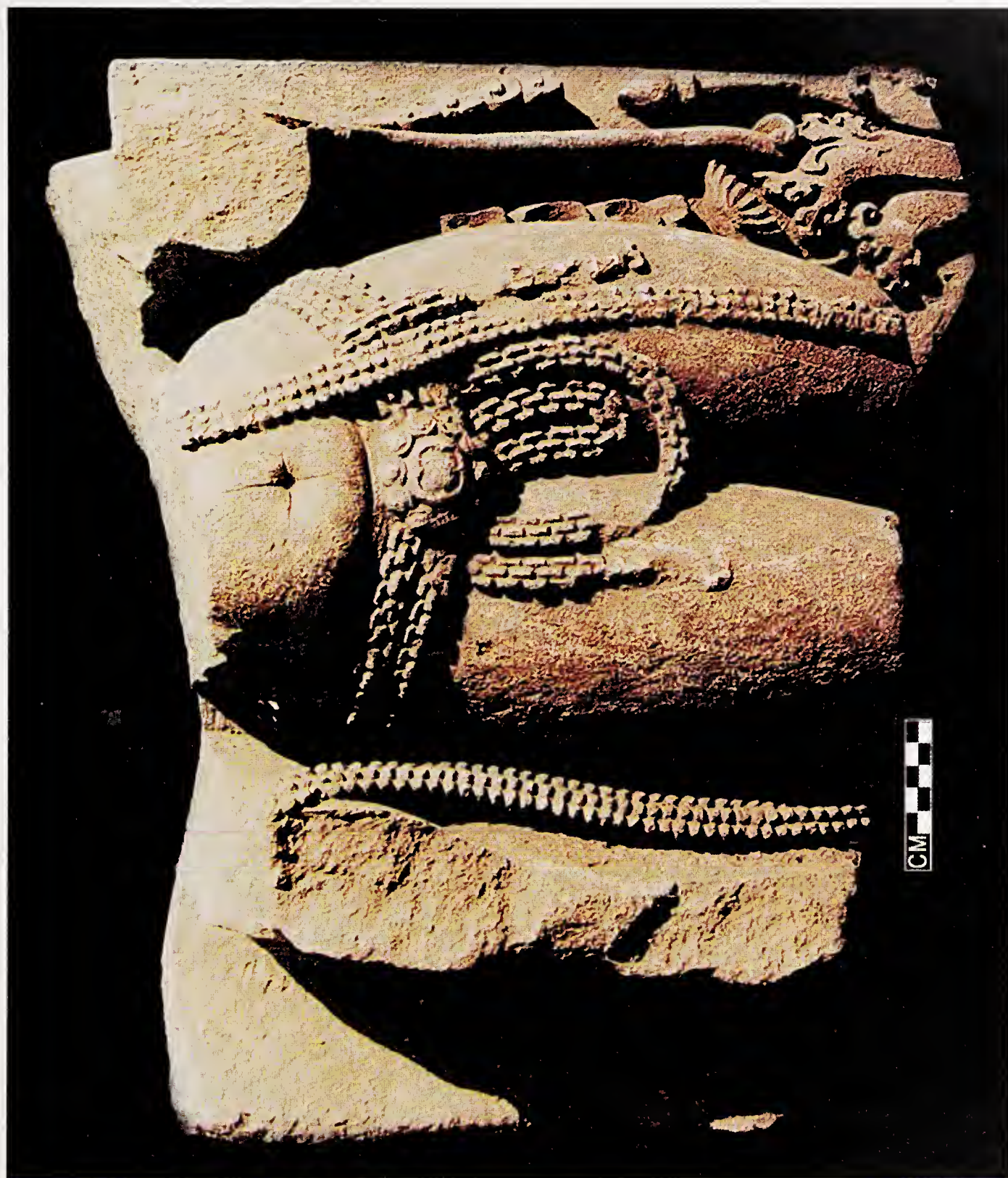
Measurements - ht 48 cm, width 57 cm, th 26.5 cm



Pl. LVII : *detached head. See p. 99*



Pl. LVIII : *detached head. See p. 99*



Pl. LIX : fragment of a standing deity. See p. 103



Pl. LX : portion below waist of a seated deity in *laliāsana*. See p. 103

Description - Fragment of a standing deity from belly downwards upto almost the knees, remaining part of the body chopped off and missing. The extant part exhibits beautiful ornamentation in the form of a long three-stringed *upavīta* in beaded pattern. The waist girdle has a chain design, two loops of which are hanging between legs and the edges placed over them. At the centre of the girdle there is a prominent circular clasp with floral designs. The back slab has floral and creeper motifs and a long lotus stalk rising upwards suggestive of its being held in the left arm.

The badly mutilated figure exhibits extreme delicacy of form mellowed with sensuousness. The flabbiness of the belly with deep navel and the smooth rounded upper legs bear testimony to this (pl. LIX).

Datable to *c.* ninth century AD.

Portion below waist of a deity seated in *lalitāsana* (Acc. No. 294)

Provenance - YDI, Qd.2, Avalokiteśvara area

Measurements - ht 33 cm, width 35 cm, th 24.5 cm

Description - Portion below waist of a deity is seated in *lalitāsana* on a lotus pedestal. Left hand resting on backside of left thigh holding stalk. Right hand resting on right knee in *varada-mudrā*. Deity wearing waist band of chain design, wristlet and *yajñopavīta*. In left corner of a pedestal, a devotee seated in *vajrāsana* with folded hands. Traces of an inscription are seen at the back (pl. LX).

Datable to *c.* tenth century AD.

Mutilated torso of a pot-bellied image (Acc. No 295)

Provenance – Avalokiteśvara area

Measurements - ht 22 cm, width 24 cm, th 17 cm

Description - Mutilated torso of a pot-bellied male, right hand missing, left hand resting on chest holding an indistinct object, wearing entwined snake-like neck, arm and wrist ornaments with auspicious lines on neck and damaged fingers of left hand.

Datable to *c.* tenth century AD.

Palm in *tarjanī-mudrā* (Acc. No 296)

Provenance - Avalokiteśvara area

Measurements - ht 9.5 cm, width 8 cm, th 13.5 cm

Description - Right palm resting on full blown flower showing *tarjanī-mudrā* and holding some circular indistinct object.

Datable to *c.* ninth - tenth century AD.

Badly mutilated head of an icon (Acc. No 297)

Provenance - Shrine area

Measurements - ht 12.1 cm, width 8.7 cm, th 3.5 cm

Description - Badly mutilated head of an icon detached from a slab. Face though damaged shows beauty through the wide eyes and expression of the lips. Hair is arranged over head in a bun-shaped chignon. The head appears to be more of a female figure as supported by the ear ornament in left ear.

Datable to *c.* ninth century AD.

Fragmentary base of a lotus pedestal (Acc. No. 300)

Provenance - Shrine area

Measurements - ht 15.5 cm, width 39.5 cm, th 21 cm

Description - Fragmentary base of a double lotus pedestal with a mutilated foot on it.

Datable to *c.* ninth century AD.

Fragmentary sculpture (Acc. No. 301)

Provenance - Avalokiteśvara area

Measurements - ht 19.5 cm, width 24 cm, th 14 cm

Description - Fragmentary badly mutilated sculpture with traces of right shoulder of main deity, wearing ear ornament, hair curls resting on shoulder. On the right of main deity, near its shoulder, an accompanying figure seated in *lalitāsana* on lotus pedestal, wearing bangle, armlet, waistband and anklets, left hand, forepart of body and head mutilated. Right hand resting on right knee in *varada-mudrā*.

Datable to *c.* tenth century AD.

Lower part of a mutilated image (Acc. No. 304)
Provenance – Shrine area
Measurements - ht 24 cm, width 13.5 cm, th 9.8 cm

Description - Lower part of a mutilated image from waist to above the knees. Ornamented, wearing a three- stringed beaded *upavīta*, a chain shaped waist girdle with a central clasp. Modelling exhibits elegance of the sculpture.

Datable to c. ninth century AD.

Fragmentary pedestal with foot (Acc. No. 312)
Provenance - Avalokiteśvara area
Measurements - ht 13.5 cm, width 19.6 cm, th 12 cm

Description - Fragmentary pedestal with remains of a foot placed over it. The lower part of the pedestal contains incised tree and geometric motifs.

Datable to c. ninth - tenth century AD.

Detached upper half of a female figure (Acc. No. 314)
Provenance - In front of shrine-complex
Measurements - ht 28.5 cm, width 16 cm, th 9.8 cm

Description - Detached upper half of a female figure in a slightly bent posture. Hands are badly mutilated obliterating the attributes. She is profusely ornamented wearing a girdle with a central clasp, beaded necklace with pendants and a tiara on head. Matted hair is held much high above head in curls. The charm of the face is discernible in spite of the damages. The torso is extremely elongated and thin barring the voluptuous breasts possibly as an outcome of the philosophy of sexual *yoga* (pl. LXI).

Datable to c. ninth century AD.

Fragmentary headless bust of an image (Acc. No. 315)
Provenance - On east outside shrine-complex
Measurements - ht 10 cm, width 25.3 cm, th 11 cm

Description - Badly mutilated upper part of a headless image with traces of halo.

Datable to c. ninth - tenth century AD.

Right hands of eighteen handed deity (Acc. No. 316)

Provenance - XB1 Qd.1, on east outside shrine-complex
Measurements - ht 19.2 cm, width 14.2 cm, th 16 cm

Description - Right hands of eighteen handed deity. 1st and 9th hand damaged. Attributes in 2nd and 3rd hand broken. 4th hand holding *paraśu*, 5th goad, 6th *yashṭī*, 7th *vajra* and the 8th *akṣhamālā* (pl. LXII).

Datable to c. tenth - eleventh century AD.

Flying *vidyādhara* (Acc. No.320)
Provenance - XB1 Qd.1 on east outside shrine-complex.

Measurements - ht 15.5 cm, width 7 cm, th 6 cm

Description - Highly weathered flying *vidyādhara* from right top corner of a sculpture, hair knot tied at the back of head, legs folded, right leg raised upward.

Datable to c. tenth century AD.

Portion below waist of an image (Acc. No. 322)
Provenance - XB1 Qd.1, on east outside shrine-complex
Measurements-ht 13 cm, width 8.9 cm, th 7.8 cm

Description - Portion below waist probably of standing *chāmaradhārī* (Chauri bearer) with crossed legs, body turned towards right, wearing anklet and lower garment.

Datable to c. ninth - tenth century AD.

Badly mutilated head of an image (Acc. No. 323)
Provenance - Front of the shrine-complex
Measurements - ht 8 cm, width 10 cm, th 11 cm

Description - Badly mutilated head of an image. Only some part of the right side of face and ear ornament are remaining. Oval face marked with feminine grace more supported by the form of the ear ornament used by females.

Datable to c. ninth - tenth century AD.

Detached head of a demonic image (Acc. No. 325)

Provenance - In front of shrine-complex



Pl. LXI : *detached upper half of a female figure. See p. 104*



Pl. LXII : *right hands of eighteen handed deity. See p. 104*

Measurements - ht 16 cm, width 12.7 cm, th 10.3 cm

Description - Detached head of a demonic image. Face though much damaged, displays ferocious appearance in the form of goggle eyes, beard, extended and curved moustache and open tongue. Hair is held high over head possibly in the form of a bun-shaped chignon which is however, missing. Forehead is covered with vertical plaits of hair. Just above the centre of the eye brows an indistinct figure is visible (pl. LXIII).

Datable to c. tenth century AD.

Fragmentary architectural piece with a figure of Hayagrīva (Acc. No. 326)

Provenance - Front of the shrine-complex

Measurements - ht 16 cm, width 12 cm, th 16 cm

Description - Fragmentary architectural piece possibly part of an image of Avalokiteśvara containing a fierce looking standing dwarf male figure in *pratyālīḍha* posture. Two principal hands are held near chest in *vajraṇṇikāra-mudrā* while the right upper is missing. Outstretched back left hand holds an object which is also broken (a staff?). He is pot-bellied with a deep navel, wears tiger skin as lower garment and a garland of skulls as waist girdle and ornaments of bead. Matted hair has the shape of flames. His face is tilted towards the principal deity. This figure can be identified as of Hayagrīva (pl. LXIV).

Datable to c. tenth - eleventh century AD.

Badly damaged bust of deity (Acc. No. 328)

Provenance - XB1 Qd.4 on east outside shrine-complex

Measurements - ht 13 cm, width 16 cm, th 7 cm

Description - Badly damaged bust of a deity, face chopped off, wearing ear ornaments, necklace and armbands. Large halo behind head, traces of flower on left side of head and also of flying *vidyādhara*.

Datable to c. ninth - tenth century AD.

Torso of a male (Acc. No. 330)

Provenance - XB1 Qd.4 on east outside shrine-complex

Measurements - ht 10.5 cm, width 14 cm, th 6.5 cm

Description - Torso of a male wearing beaded necklace and armbands.

Datable to c. ninth century AD.

Chopped off torso of a male deity (Acc. No. 336)

Provenance - YD1, Avalokiteśvara area

Measurements - ht 17 cm, width 15.2 cm, th 4.5 cm

Description - Torso of a male deity chopped off from sculpture, wearing necklace with pendants, tri-beaded *yajñopavīta*, armband with *triratna* symbol. One end of upper garment resting on left shoulder along with hair curls.

Datable to c. ninth - tenth century AD.

Mutilated head of an icon (Acc. No. 337)

Provenance - Shrine area

Measurements - ht 18 cm, width 10.5 cm, th 9.5 cm

Description - Mutilated detached head of an icon. Facial part badly damaged and eroded, however, the half closed eyes display contemplative vision. Hair is held high over head in a bun shaped chignon while locks of hair fall on two sides of the head.

Datable to c. ninth - tenth century AD.

Badly defaced head of deity (Acc. No. 339)

Provenance - XD1, from baulk, Avalokiteśvara area

Measurements - ht 26.5 cm, width 16.5 cm, th 15 cm

Description - Badly defaced head of deity with traces of left ear.

Datable to c. ninth - tenth century AD.

Torso of Buddha (Acc. No. 342)

Provenance - XD1, from baulk, Avalokiteśvara area

Measurements - ht 9.9 cm, width 12.9 cm, th 7.9 cm

Description - Small torso of Buddha, right hand missing from shoulder, large halo behind head.

Datable to c. ninth - tenth century AD.

Badly damaged head of an image (Acc. No. 343)

Provenance - YD1, Avalokiteśvara area



Pl. LXIII : *detached head of demonic image. See p. 106*



Pl. LXIV : *fragmentary architectural piece with a figure of Hayagrīva. See p. 106*

Antiquities

Measurements - ht 21.5 cm, width 17.5 cm, th 15.5 cm

Description - Badly damaged head of an image with traces of ear ornaments and crown.

Datable to *c.* ninth - tenth century AD.

Right shoulder of an image with *stūpa* (Acc. No. 344)

Provenance - YD1, from baulk, Avalokiteśvara area

Measurements - ht 37.5 cm, width 25.5 cm, th 19 cm

Description - Right shoulder of an image with *stūpa* in right top corner. Traces of halo.

Datable to *c.* ninth - tenth century AD.

Fragmentary base of a pedestal with traces of figures (Acc. No. 350)

Provenance - Shrine area

Measurements - ht 22 cm, width 37.5 cm, th 24.7cm

Description - Same as Acc. No. 300, some fingers on a double lotus foot hold possibly being part of a dangling leg. On the right side, a fragmentary seated figure (?) is discernible. Lower part contains Buddhist creed in characters of *c.* eleventh century AD.

Datable to *c.* eleventh century AD.

Head of an image (Acc. No. 353)

Provenance - Shrine area

Measurements - ht 21 cm, width 15.5 cm, th 10 cm

Description - Head of a figure detached from a sculpture. This face exhibits strong modelling formation of the cheeks and chin testify to it. This shows curved upper lip while the projected lower lip is much thicker. The eyes are rounded and have slightly protruding eye balls. Hair is tied in a beaded hair band with an oblong central clasp with the small locks falling below the band. Top of head is mutilated, only the schematized lines are shown probably the remnants of the matted hair (pl. LXV).

Datable to *c.* ninth - tenth century AD.

Portion below waist of a devotee (Acc. No. 354)

Provenance - From baulk between YD1 and YD2, Avalokiteśvara area

Measurements – ht 32 cm, width 25.5 cm, th 26 cm

Description - Portion below the waist of a seated devotee in kneeling posture, toes bearing the load of the body, which turned towards left.

Datable to *c.* ninth - tenth century AD.

Portion below the waist of a deity seated in *padmāsana* (Acc. No 358)

Provenance - From baulk, Avalokiteśvara area

Measurements - ht 38 cm, width 23.5 cm, th 14.5 cm

Description - Portion below the waist of a deity seated in *padmāsana* on double-petalled lotus pedestal, wearing waist band and anklets. Floral designs are seen below the lotus pedestal.

Datable to *c.* ninth - tenth century AD.

Portion below the waist of a deity seated in *dhyāna-mudrā* (Acc. No. 359)

Provenance - From baulk XC1 and XB1, Avalokiteśvara area

Measurements - ht 34 cm, width 26 cm, th 28 cm

Description - Portion below the waist of a deity seated in *dhyāna-mudrā* on multi-petalled lotus pedestal. A female devotee seated in *vajrāsana* below pedestal, praying deity with folded hands, wearing ear ornaments, necklace and wristlets. Hair knot tied behind head (pl. LXVI).

Datable to *c.* ninth - tenth century AD.

Fragmentary sculpture of Buddha in *bhūsparśa-mudrā* (?) (Acc. No. 360)

Provenance - From baulk between XB1 and XC1, Avalokiteśvara area

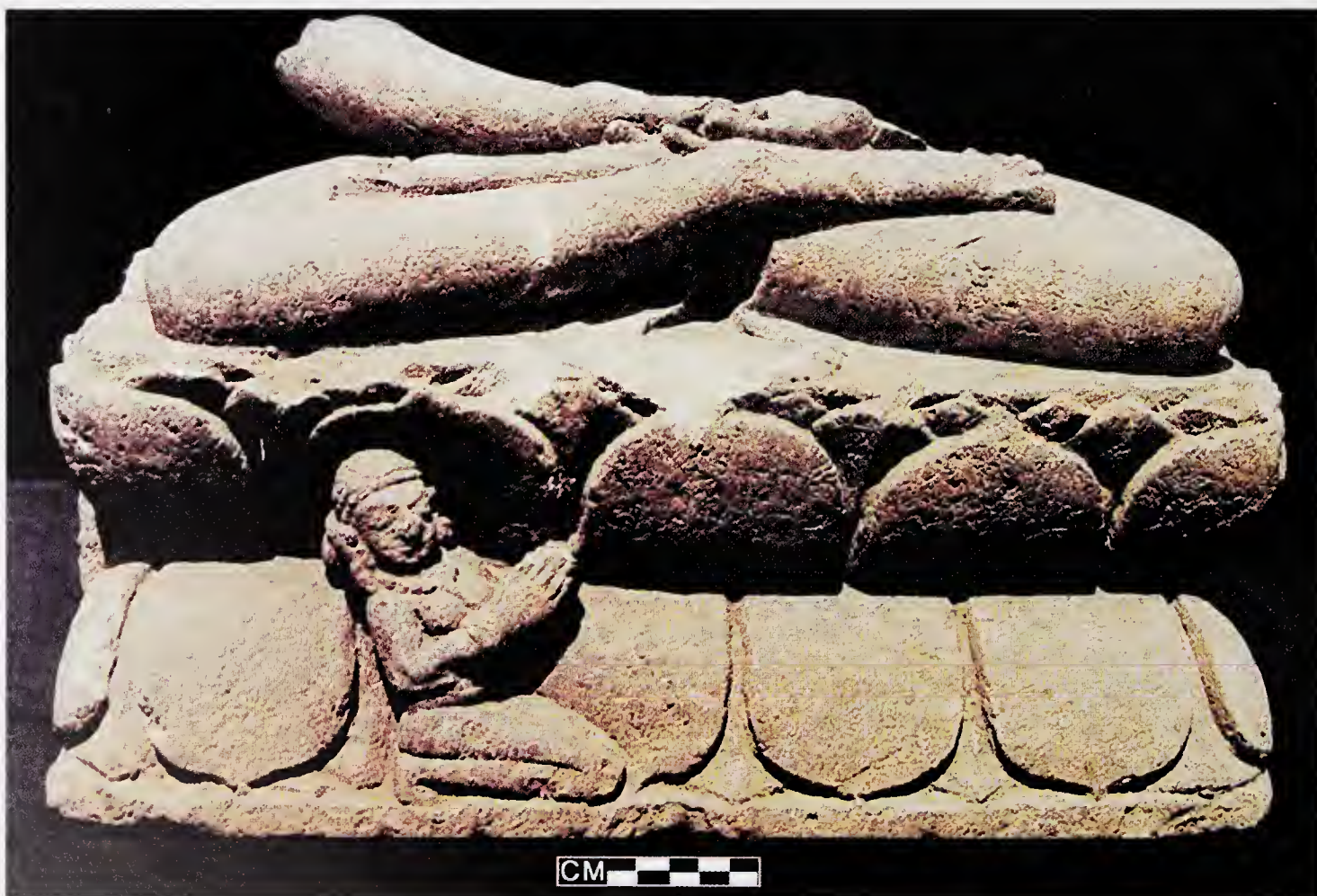
Measurements - ht 18.5 cm, width 14 cm, th 20 cm

Description - Right corner of lotus pedestal with leg and right hand of Buddha (?) in *bhūsparśa-mudrā*. Pedestal having lotus petals, bears inscription.

Datable to *c.* ninth - tenth century AD.



Pl. LXV : head of an image. See p. 109



Pl. LXVI : portion below waist of a seated deity. See p. 109

TERRACOTTA OBJECTS

Terracotta Animal Figurines

Acc. No. 4

A crudely modelled, broken indeterminate animal figurine with legs missing, head and body partly chopped off, grey in colour, made of fine clay. Two bands are seen at the back.

From late level.

Acc. No. 10

A broken animal figure of grey colour of which forepart and both hind legs are missing, crudely modelled.

From late level.

Acc. No. 18

Fragmentary head of a stylized animal figurine, most probably designed for a handle of a pot, made of fine clay, well fired. There is a thick band around the elongated neck with two pairs of incised parallel lines on the back. Both ears are marked with a deep vertical incised line each.

From upper level.

Acc. No. 77

A broken animal figurine, well modelled, applied with black slip. All four legs, head and tail are missing.

From mid level.

Acc. No. 162

A crudely modelled figure of an elephant made of coarse soil, ill fired, head and right front leg missing. A band partly preserved indicating sitting arrangement at middle.

Acc. No. 209

A moulded elephant figurine of fine clay, well burnt, trunk turned to left. Both legs and ear on left side are chopped off (pl. LXVII).

From mid level.

Acc. No. 237

Head portion of a bird figurine, lower part missing, two parallel engraving over the neck portion indicating some decoration.

Acc. No. 257

A broken portion of an elephant trunk, the upper part chopped off while lower part corroded. The

tip is widened. It is made of fine levigated clay, well burnt and having hollow interior. Tusks are clearly visible.

Acc. No. 258

A pot handle in the form of an animal, most probably like a crocodile head made of well fired and well levigated clay having two pierced nose and two parallel incised lines. Teeth are visible on elevation.

From late level.

Acc. No. 259

A crudely modelled animal figurine with broken hind legs and front left leg of fine clay, well fired bearing red slip, unidentified.

From late level.

Acc. No. 327

An unidentified animal figurine broken, upper portion of the head and face chopped off, two hind legs missing, crudely modelled in fine clay, well fired.

From late level.

Acc. No. 355

A handle portion of a disc, broken, decorated with a human face design having pointed nose, prominent eyes with a pierced hole in the centre. Made of grey ware of well levigated clay, the forehead is decorated with incised lines while the beard shown by three broad incised lines (pl. LXVIII).

From mid level.

Terracotta Human Figurines

Acc. No. 210

A terracotta rectangular moulded plaque with upper and left half portion missing and bearing a figure of Buddha in the centre flanked by his disciples, one of them also missing. Buddha is shown sitting in *vajraparyāṅkāśana* over a lotus with right hand in *bhūmiśparśa-mudrā*. The upper part of the head is broken and face is blurred. On his left is a standing male figure probably one of his disciples. The space below the figure is



Pl. LXVII : *terracotta elephant figurine. See p. 111*



Pl. LXVIII : *fragmentary terracotta object with a human face. See p. 111*

Antiquities

inscribed having two lines which are mutilated and not clear (pl. LXIX).

From early level.

Acc. No. 246

A fragmentary terracotta female figurine, crudely modelled, mutilated, the head and lower leg portion missing, she is seated, probably holding a child or some unidentifiable object on her lap.

From early level.

Terracotta Beads (pl. LXX)

Acc. No. 12

A pear-shaped, standard, circular section bead with red slip. There is a circular groove around the perforation at the broader end.

From mid level.

Acc. No. 14

A standard, pear-shaped bead with circular section.

From late level.

Acc. No. 16

A standard, pear-shaped bead, circular in section, black-slipped. There is a circular groove around the perforation at the broader end.

From late level.

Acc. No. 22

A standard, pear-shaped bead with circular section.

From mid level.

Acc. No. 133

A standard, pear-shaped bead with a circular section and having a circular groove around the perforation at the broader end.

From early level of the period.

Acc. No. 147

A standard, pear-shaped bead with circular section.

From early level.

Acc. No. 152

A long barrel-shaped bead with a circular section, black-slipped.

From early level.

Acc. No. 160

A pear-shaped, standard bead with circular cross section.

From mid level.

Acc. No. 170

A biconical, standard bead with a circular section.

From mid level.

Acc. No. 206

A pear-shaped, standard bead with circular section.

From late level.

Acc. No. 283

A pear-shaped, standard bead with circular in section.

From mid level.

Acc. No. 288

A pear-shaped, standard bead, circular in section with a black polished surface.

From late level.

Terracotta and Stone beads

Acc. No. 17

A standard pear-shaped bead with a circular section.

From late level.

Acc. No. 23

A terracotta standard round bead with a circular section.

From early level.

Acc. No. 41

A long, barrel-shaped bead roughly circular in section with an irregular upper surface.

From late level.

Acc. No. 151

A standard pear-shaped bead with a circular section. There is a circular groove around the perforation.

From early level.

Acc. No. 168

A bead/pendant, conical in shape, triangular in section having a perforation.

From early level.



Pl. LXIX : *terracotta plaque depicting Buddha. See p. 111*



Pl. LXX : *terracotta beads. See p. 113*

Acc. No. 169

A small jasper bead, circular in section with a large hole.

From early level.

Terracotta Ear Stud

There are four specimens of ear stud, one of them having decoration while others are almost plain.

Acc. No. 135

An ear stud, broken, reel-shaped with circular section.

From late level.

Acc. No. 197

An ear stud, circular in section, reel-shaped, edge broken on one side, plain faces.

From late level.

Acc. No. 225

An ear stud, reel-shaped with circular section, one of the faces having incised lines.

From late level.

Acc. No. 351

An ear stud with circular section, reel-shaped, both faces plain, edge broken on one side.

From late level.

Terracotta Discs

There were two specimens of Discs. One of them was a pottery disc made out of pottery fragments and the other a stone disc.

Acc. No. 5

A terracotta circular disc made out of a thick potsherd of well-fired red ware, one side being black due to soot mark. Both surfaces and edges are smooth due to rubbing.

Acc. No. 111

A circular stone disc broken on two opposite sides with a smooth surface and edge due to rubbing.

Terracotta Balls and Wheels

Acc. Nos. 21,86, 198, 205

There are total four sling balls, all of terracotta on both small and medium sizes, circular in section. These are found throughout the period.

Acc. Nos. 38,278,334

Among the three wheels found during excavation a hollow wheel (?) seems to be like a pot, with

both ends open and having a shallow groove on shoulder. The other two are made out from pottery pieces with the edges rubbed and having a perforation in the centre.

BONE/SHELL AND IVORY OBJECTS

Bone, Shell and Ivory objects were found during the excavation. There are four pieces of antler while there is single piece of shell bangle and also a dice of bone/ivory.

Acc. No. 27

A rectangular ivory dice, square in section, weathered on one side with circular marks with dot on all four sides in a pattern 1, 2, 3, 4 on each side respectively. On one side all marks are not clear due to weathering of the surface (pl. LXXI).

From late level.

Acc. Nos. 40 A and B

Two pieces of antler, unused.

From late level.

Acc. No. 69

Pieces of shell bangle not of uniform thickness, width increasing towards one end (pl. LXXII).

From early level.

Acc. Nos. 158 A and B

Two pieces of antler, unused.

From late level.

METAL OBJECTS

Copper and Bronze objects

In total nine copper and bronze objects were recovered during excavation. Although only one uninscribed copper coin was found, the rest are rings and other miscellaneous objects. Most of the above objects were recovered from the early level while only one specimen was found from the surface. Apart from these, a single bronze lid of a vase was noteworthy.

Acc. No. 134

Fragment of a ring, round in section.

From early level.

Acc. No. 134

Fragment of a bangle, round in section.

From early level



Pl. LXXI : *a rectangular ivory dice. See p. 115*



Pl. LXXII : *fragmentary shell bangle joined together. See p. 115*

Acc. No. 134

Fragment of a bangle, round in section.

From early level.

Acc. No. 149

A bronze decorated lid most probably of a miniature vase consists of a ring on one side and a bent device on the other. The decoration includes two rows of lotus petals with a hole in the centre. Each petal is demarcated from the other by a tiny petal. The tip portion of the lid is designed as a small circular pointed knob-like shape (pl. LXXIII).

From early level.

Acc. No. 165

A copper piece of indeterminate shape.

From early level.

Acc. No. 202

A copper coin slightly broken at the edge, uninscribed having indeterminate human figures on both obverse and reverse (pl. LXIV). (Reverse)

Acc. No. 204

A complete ring, triangular in section, decorated with incised lines.

From early level.

Acc. No. 242

A complete ring, triangular in section, decorated with incised lines.

From the surface.

Acc. No. 292

A copper spout of a container, damaged in centre due to pressure, with a long tapered channel. The tip portion is decorated with an embossed ring and incised lines. The spout is also having an incised ring embossed on the base of the spout.

From early level.

Gold (?) and Silver objects

Two silver and one doubtful piece of ornament were recovered during the excavation.

Acc. No. 43

A doubtful piece of gold ornament having four identical circular designs, decorated with incised lines and circles. The piece most probably was

fixed on a glass object which is evident from the reddish glass-like substance sticking on the backside.

From early level.

Acc. No 171

Fragment of a silver finger ring with a stūpa shaped design, consisting of three receding circular bases with a round top. Upper and lower bases have incised decoration.

From early level.

Acc. No 189

A piece of silver ornament, circular in coiled form, decorated with two rows of beaded design and separated by a plain surface.

From early level.

Iron objects

Twenty-seven iron objects were recovered during excavation which include objects of both warfare and utilities such as arrow-head, spear-head, hooks, sickle, knife, ring, chain etc. These were found from all levels of the period (pl. LXXV - LXXVII).

Acc. No 28

Bracelet with a circular section, unconnected ends.

From late level.

Acc. No 29

A bar of square section, tapering on both ends, pointed.

From late levels.

Acc. No 30

A piece of a chain with loop on both ends, unconnected.

From late level.

Acc. No 37

Arrow-head, tanged, square in section, tip broken.

From early level.

Acc. No. 68

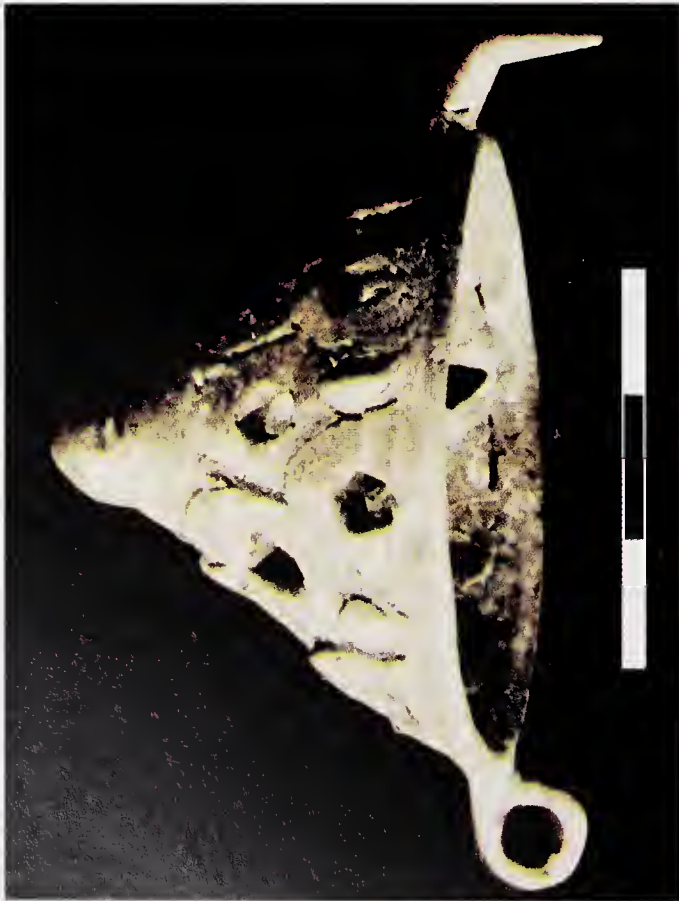
A chisel, long, rectangular in section.

From early level.

Acc. No. 73

A long chisel with rectangular cross section.

From late level.



Pl. LXXIII : a bronze ornamental lid. See p. 117



Pl. LXXIV : a copper coin (reverse). See p. 117



Pl. LXXV : iron objects. See p. 117



Pl. LXXVI : *iron objects. See p. 117*



Pl. LXXVII : *iron implement. See p. 117*

Acc. No. 80

A stylus with a long handle with a pointed end meant for engraving on palm leaf, round in section with a cockscomb pattern on the other end.

From late level.

Acc. No. 150

An unidentified arch-shaped object with two loop ends having connected with a circular ring. Besides, the loops also have another smaller ring each.

From early level.

Acc. No. 153

Fragment of a spear-head with a long pointed tang, upper part broken.

Early level of the period.

Acc. No. 185

A heavy duty chisel with a square section.

From late level.

Acc. No. 200

A lance or spear-head, lower part missing, flat.

From early level.

Acc. No. 207

Almost complete sickle with curved blade and pointed tip. Blade is triangular in section. The tang has a pointed end.

From late level.

Acc. No. 208

A chopping knife with a broken tip, flatten blade section, tanged.

From early level.

Acc. No. 212

A fish-hook type implement, circular in section with a coiled end.

From late level.

Acc. No. 213

A sickle with a broken tip having a flat blade and long, rectangular handle with a pointed tang.

From late level.

Acc. No. 219

A cutting tool with a flatten blade, broken tip. The tang is encircled with a ring used as a socket for hafting.

From late level.

Acc. No. 220

An indeterminate implement as above in the form of a spear-head with a long tang having a broken flat circular end. The tip is in coiled fashion having flattened middle portion.

From late level.

Acc. No. 221

An indeterminate implement in the form of a spear-head with a long tang. The tip is in coiled fashion while the middle portion is flattened.

From late level.

Acc. No. 222

A long hook with a ring on one end most probably used as a door bolt.

From late level.

Acc. No. 223

A long hook with a ring on one end, circular in section.

From late level.

Acc. No. 241

A long unidentifiable implement with a swollen middle part, both ends tapering, circular in section.

From late level.

Acc. No. 272

Arrow-head with a tang, flat, tip broken.

From late level.

Acc. No. 282

Arrow-head with a tang, flat, tip portion broken.

From late level.

Acc. No. 319

A spear-head with a long tang for hafting, flat.

From late level.

Acc. No. 333

Hilt portion of a sword, the blade is missing. The hilt has a circular feature at the base.

From late level.

Acc. No. 335

A spoon having a long handle with a splayed out broken end.

From late level.

Miscellaneous Antiquities

| <i>Sl. No.</i> | <i>Acc. No.</i> | <i>Object</i> | <i>Material</i> | <i>Measurement</i> | <i>Provenance</i> | <i>Description/ Remarks</i> |
|----------------|-----------------|--|-----------------|---|-----------------------------|---|
| 1. | 6 | Fragments of bangle pieces | Faience (?) | Cir. 6 cm 1½ mm H - 9 mm Th - 7 mm | Stepped well | Broken into pieces |
| 2. | 39 | Skin rubber | Terracotta | L-5.0 cm, W- 3.3 cm Th- 1.4 cm | Cell No. 4 | Terracotta skin rubber of a spherical shape |
| 3. | 107 | Sandalwood rubber | Sandstone | Cir. 12.2cm H - 2.6 cm | Cell No. 9 | A sandalwood rubber of sandstone with three legs at bottom, having shallow depression on top |
| 4. | 108 | Pestle | Quartzite (?) | L - 22.3 cm Cir. 6.5 cm | Cell No. 9 | A pestle of quartzite (?) of cylindrical shape having grinding marks around the middle portion |
| 5. | 112 | Fragment of a bangle pieces | Faience (?) | Cir. 6 cm 1½ mm Existing length-4.2cm H- 1 cm Th- 5 mm | Cell No. 9 | Broken (maximum portion missing) |
| 6. | 157 | Miniature tripod | Terracotta | L - 6.2 cm at bottom W-3.9 cm H- 3.7 cm | Cell No. 4 | Miniature terracotta tripod of red ware, one leg missing |
| 7. | 159 | Neolithic celt (Schist) | Stone (?) | L - 6.7 cm, W-5 cm Th- 1.2 cm | Cell No. 5 | Neolithic celt having wear and tear marks on cutting edge |
| 8. | 163 | Dabber | Stone (?) | Top Cir. 11.7 cm Bottom Cir. 7.2 cm H- 6.2 cm | Cell No. 10 | Stone (?) dabber with handle (pl. XCV) |
| 9. | 190 | Stool with four legs (legs are broken) | Terracotta | L - 4.2 cm, W-4.1 cm H-2.1 cm | From the floor of passage | Miniature terracotta stool with four legs (legs are broken) having a shallow depression at the centre of flat top |
| 10. | 238 | Lotus bud (?) | Terracotta | L-5.2 cm, W- 3.2 cm | Shrine-complex | Unidentified terracotta lotus bud like object |
| 11. | 247 | Decorative object | Terracotta | Bottom - 4.6 cm Top - 2.9 cm H- 4.4 cm | Monastery area | Decorative object |
| 12. | 302 | Bangle piece | Glass | Cir. 5.9 cm Existing length - 4 cm 5½ mm H- 5 mm Th- 3 mm | Courtyard of shrine-complex | Fragment of a glass bangle |

| <i>Sl. No.</i> | <i>Acc. No.</i> | <i>Object</i> | <i>Material</i> | <i>Measurement</i> | <i>Provenance</i> | <i>Description/ Remarks</i> |
|----------------|-----------------|---------------------|-----------------|--|-------------------------------|---|
| 13. | 318 | Lamp (broken) | Stone | Cir. 8.6 cm H-4.1 cm | Inside of shrine-complex | Stone lamp having channel and depression for oil |
| 14. | 349 | Lamp | Stone | Cir. 13.2 cm (Top) Cir. 10.5 cm (Bottom) H- 5.5 cm | From Tank | Stone lamp with channel and shallow depression for oil |
| 15. | 364 | Dabber (pl. XCV) | Stone (?) | Top Cir. 9.9. cm H- 6.7 cm | Surface/N-W of shrine-complex | Stone (?) dabber, handle broken and top circular periphery also badly damaged |

INSCRIPTIONS

Excavation at Udayagiri-2 (1997-2000) yielded a good number of inscriptions in various mediums. Thus we find inscribed images in stone mostly containing the Buddhist creed ‘*ye dharma hetu-prabhāva hetum tesham Tathāgato hy = avadat tesham cha yo nirodha evam-vadi Mahāśramaṇah*’ translated as follows : ‘Of all objects which proceed from a cause, the Tathāgata has explained the cause, and He has explained their cessation also; this is the doctrine of the great Śramaṇa’. Sometimes the *dhāraṇīs* of the deity are also inscribed. Several fragmentary stone slabs have been found, the text of which sometimes begins with the Buddhist creed or invocation and contains religious *mantras*. Therefore, they are all religious in nature and no land grants or reference to any king or political events however mentioned in them. All the inscriptions deciphered by S. Tripathy are dated to *c.* tenth century AD on palaeographic ground and the script was identified as the eastern variety of north Indian alphabet. Due to the much eroded

condition, decipherment of all inscriptions was however, not possible. Apart from the inscriptions in stone quite a good number of terracotta plaques and tablets, seals and sealings were found though mostly weathered. The fragmentary tablets contain invocation to deities and the Buddhist creed while the seals were found extremely helpful in supplying with the name of the monastery which reads : ‘*Śrī Simhaprastha mahāvihārāya bhikshu saṃghasya*’, i.e., belonging to the venerable community of monks of the great Simhaprastha Monastery. Some of them contain *dhāraṇīs*, readings of some of the seals and sealings are given here.

Altogether twenty-five votive stūpas in stone were recovered during the period of excavation. Only two of them contain inscriptions on bottom being the Buddhist creed.

Besides, there is an inscribed lid with knob, 5-6 letters inscribed on it, a potsherd with four letters on its shoulder and a black ware sherd probably of a sprinkler with four letters stamped on its body.

List Of Inscribed Stone Sculptures, Stone Slabs And Votive Stūpas

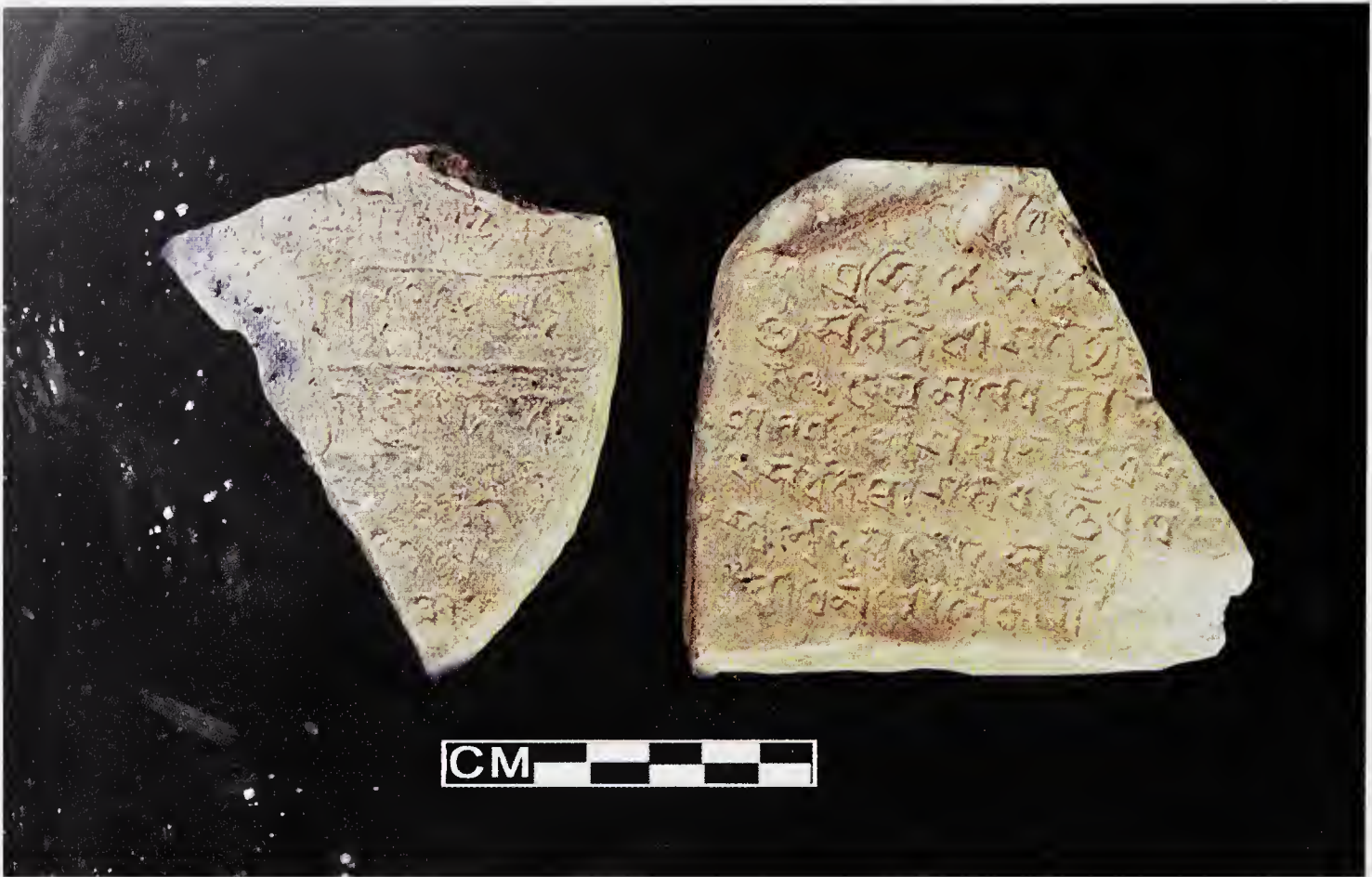
| <i>Sl. No.</i> | <i>Antiquity No.</i> | <i>Object</i> | <i>Material</i> | <i>Condition</i> |
|----------------|----------------------|---|-----------------|------------------|
| 1. | 1 | One line inscription on pedestal of Buddha in <i>dharmachakra pravartana-mudrā</i> | Stone | Weathered |
| 2. | 2 | Four line inscription on dome of votive stūpa | Stone | Good |
| 3. | 3 | Inscription (few letters) on petals of lotus pedestal (fragmentary) | Stone | Few letters |
| 4. | 9 | Two line inscription on fragmentary stone slab | Stone | Weathered |
| 5. | 11 | Obverse three lines and reverse four lines on fragmentary stone-slab | Stone | Good |
| 6. | 24 | Six line inscription on lower left corner of backside of female sculpture | Stone | Good |
| 7. | 31 | Four and a half line inscription on backside of Buddha sculpture in <i>dhyana-mudrā</i> | Stone | Good |
| 8. | 33 | Five and a half line inscription on back of the seated male sculpture | Stone | Good |
| 9. | 34 | Three line inscription on the top of standing, four-handed male sculpture | Stone | Good |
| 10. | 47 | Traces of one line inscription on both sides of head(female torso) | Stone | Bad |
| 11. | 48 | Six line inscription on 2.4 cm thick slab with shallow depression at the centre. | Stone | Good |
| 12. | 50 | Four line inscription on a fragmentary triangular stone-slab | Stone | Good |
| 13. | 53 | Two line inscription at the base stone of a sculpture | Stone | Good |
| 14. | 54 | Eight line inscription on a fragmentary slab | Stone | Good |
| 15. | 64 | Six line inscription on a fragmentary slab | Stone | Good |
| 16. | 75 | One line inscription in left top corner of a bracket (fragmentary) | Stone | Good |
| 17. | 109 | Six line inscription on a fragmentary slab, few letters in 7 th and 8 th lines on obverse and two letters on reverse. | Stone | Good |
| 18. | 176 | Traces of inscription on back side of a fragmentary sculpture | Stone | Weathered |
| 19. | 177 | Traces of inscription on strip below lion of lion pedestal | Stone | Weathered |

| Sl. No. | Antiquity No. | Object | Material | Condition |
|---------|---------------|---|----------|--|
| 20. | 179 | Six line on obverse and eight on reverse of triangular fragmentary slab | Stone | Good |
| 21. | 228 | Inscribed seven letters on one side of white stone | Stone | Scribbled letters |
| 22. | 231 | Four line inscription on both sides of fragmentary slab | Stone | Good |
| 23. | 234 | Four line inscription on a fragmentary slab | Stone | Good |
| 24. | 260 | Five line inscription on a fragmentary slab (2 pieces) | Stone | Good |
| 25. | 264 | Traces of large letters on a stone fragment (?) | Stone | Epigraphist does not consider this as an inscription (no stampage) |
| 26. | 266 | Five line inscription of large letters on a stone fragment | Stone | Good |
| 27. | 286 | Five line inscription of large letters on a stone fragment | Stone | Good |
| 28. | 290 | Three lines on obverse and two letters on reverse of a slab | Stone | Good |
| 29. | 291 | Four line inscription on obverse and reverse of a fragmentary slab (bold letters on obverse and faint on reverse) | Stone | Good |
| 30. | 294 | Traces of inscription on portion below waist of deity seated in <i>lalitāsana</i> (three letters) | Stone | Only three letters |
| 31. | 299 | Traces of two line inscription on back side of a sculpture | Stone | Weathered |
| 32. | 313 | Fragment of a slab with three line inscription (2 pieces) | Stone | Good |
| 33. | 317 | Ten line inscription on a fragmentary slab | Stone | Good |
| 34. | 321 | Three lines on right and two on left of chopped off head | Stone | Good |
| 35. | 324 | Nine line inscription on a fragmentary slab | Stone | Good |
| 36. | 329 | Two line inscription on a triangular fragmentary slab (2 pieces) | Stone | Good |
| 37. | 340 | Stone slab with inscription of nine lines (2 pieces) | Stone | Weathered |

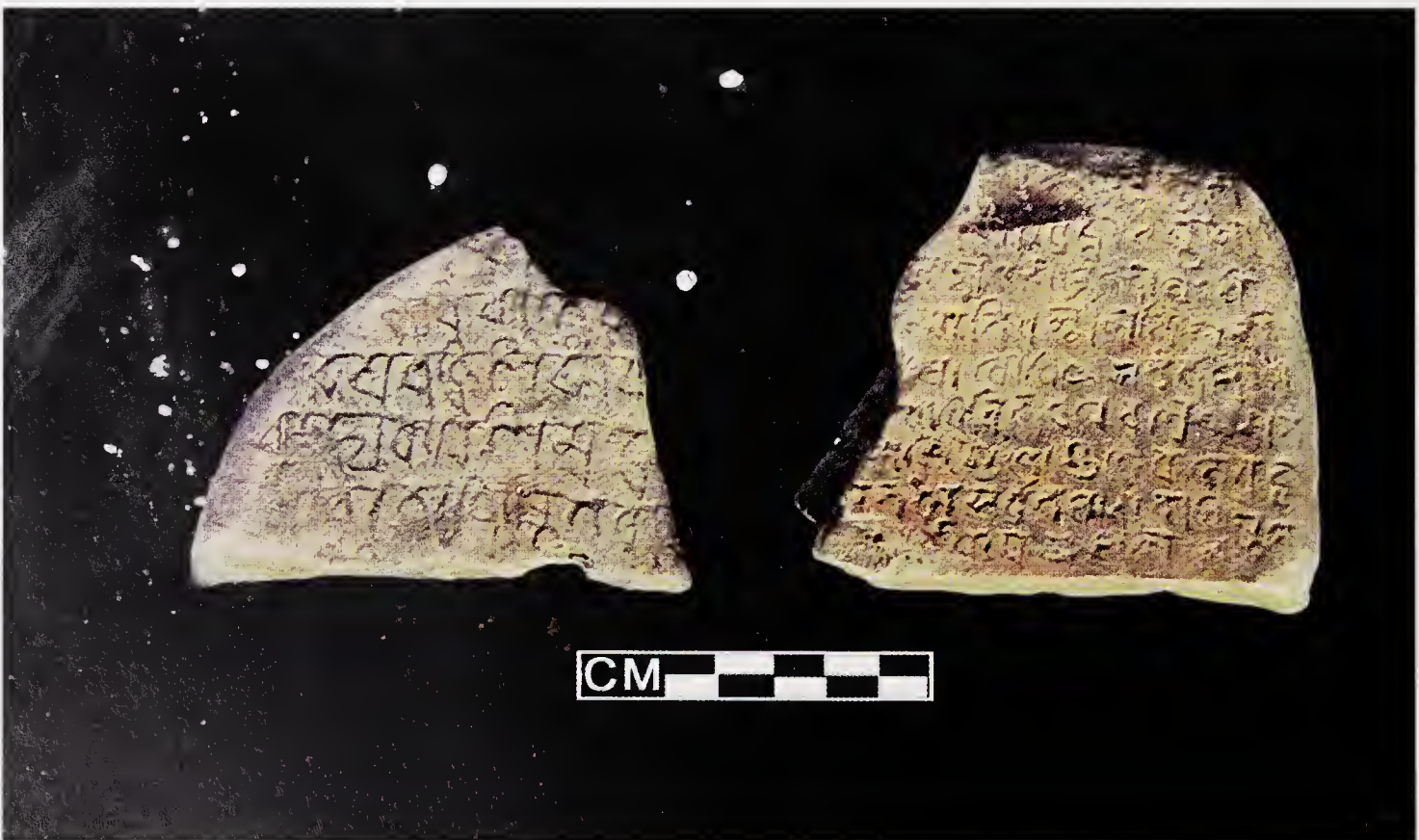
| <i>Sl. No.</i> | <i>Antiquity No.</i> | <i>Object</i> | <i>Material</i> | <i>Condition</i> |
|----------------------|----------------------|---|-----------------|------------------|
| 38. | 345 | Ten line inscription on a fragmentary slab (2 pieces) | Stone | Good |
| 39. | 347 | Two line inscription on obverse and reverse of a fragmentary slab | Stone | Good |
| 40. | 348 | Seven line inscription on a fragmentary slab | Stone | Good |
| 41. | 350 | Two line inscription on strip below lion pedestal | Stone | Good |
| 42. | 356 | Three line inscription in left top corners of backside of a sculpture | Stone | Good |
| 43. | 357 | Two line inscription in right top corner of backside of a sculpture | Stone | Good |
| 44. | 360 | Fragment of a sculpture with an inscription on lotus petals | Stone | Weathered |
| 45. | 361 | Inscription on obverse and reverse of a fragmentary slab | Stone | Good |
| Votive Stūpas | | | | |
| 46. | Votive Stūpa No.4 | Inscription at the bottom of a votive stūpa | Stone | Good |
| 47. | Votive Stūpa No.16 | Inscription at the bottom of a votive stūpa | Stone | Good |

Inscribed Terracotta Tiles, Plaque and Potsherds

| <i>Sl. No.</i> | <i>Antiquity No.</i> | <i>Object</i> | <i>Material</i> | <i>Condition</i> |
|----------------|----------------------|---|-----------------|------------------|
| 1. | 76 | Eight lines on obverse and nine lines on reverse side of tiles | Terracotta | Good |
| 2. | 161 | Inscribed lid with knob, 5-6 letters inscribed before firing | Pottery | Fair |
| 3. | 164 | Sherd with four letters on its shoulder, post firing | Potsherd | Good |
| 4. | 172 | Four lines on obverse and 5/6 lines on reverse | Terracotta | Good |
| 5. | 210 | Plaque depicting Buddha in <i>bhūsparśa-mudrā</i> with two line inscription at the bottom of plaque | Terracotta | Weathered |
| 6. | 332 | Black ware sherd probably of sprinkler, four letters stamped on its body | Potsherd | Fair |



Pl. LXXVIII : fragmentary inscribed terracotta plaque (obverse and reverse). See p. 129



Pl. LXXIX : fragmentary inscribed terracotta plaque (obverse and reverse). See p. 129

Inscriptions from Excavation at Udayagiri - 2 (1997-2000) in Stone and Terracotta Tablets

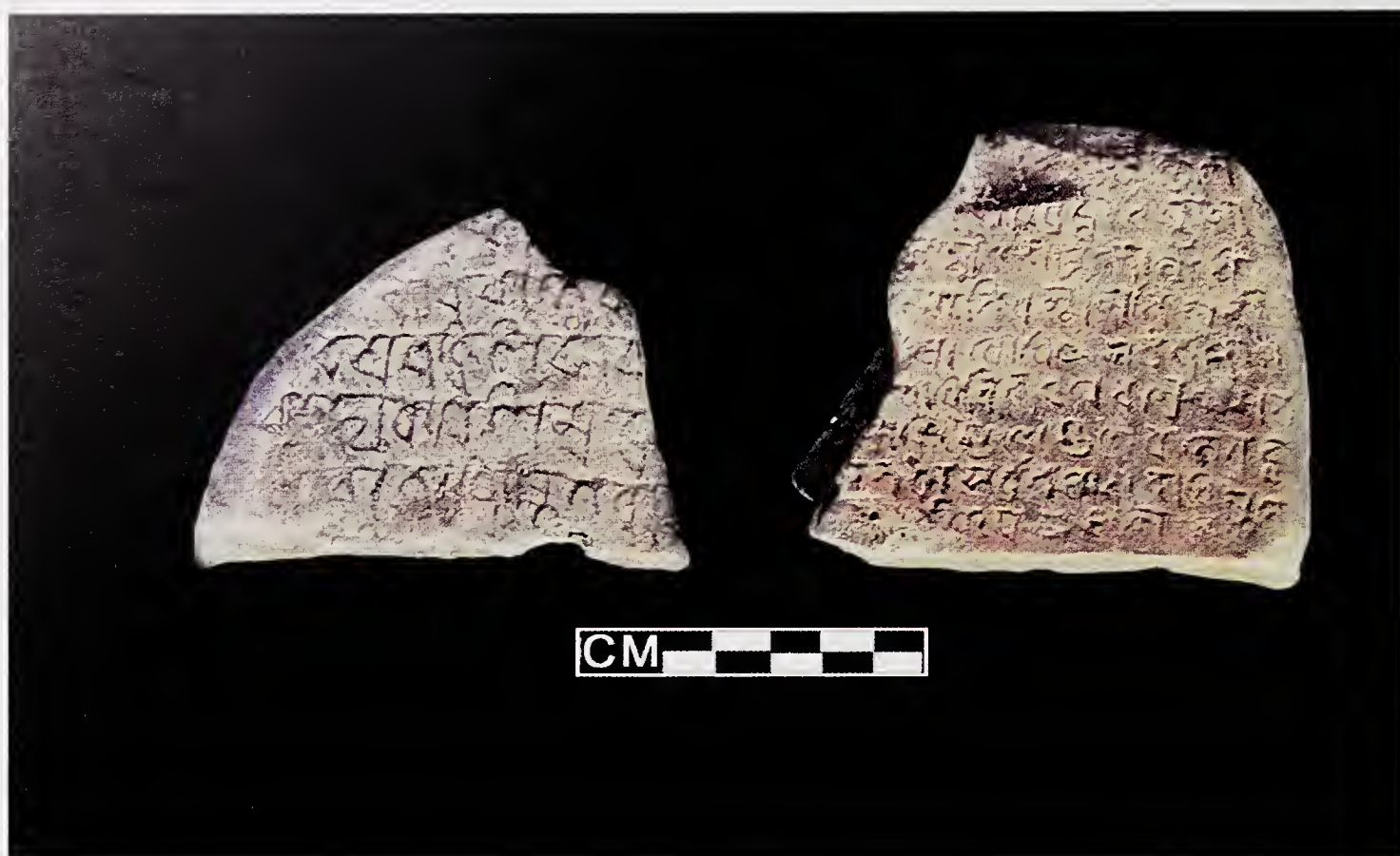
Readings of Inscriptions in Stone and Terracotta Tablets

- 1. Acc. No. 172** Text¹(c. tenth century AD, 4 lines - incomplete and fragmentary; Script - Eastern variety of north Indian alphabet)
Obverse
1.sy-ādhigate sa (?).....
2.[hṛi] daya vajriṇi saṁhara
3.tā guhya-dhāriṇi-mudrā
4.-[sarva tathā]-gat-ādhishtite dhā
Reverse (indifferently written, 5 incomplete lines, fragmentary, c. tenth century AD, Script - Eastern variety of north Indian alphabet)
1. ye dharma hetu prabhāvā.....
2.hyavad.....
3.
4.maṇa..... (pl. LXXVIII)
- 2. Acc. No. 290** Text (c. tenth century AD, 3 lines of writing; Script - Eastern variety of north Indian alphabet)
1. ye dharma hetu prabhāvā hetu [ṁ] teshāṁ
2. tathāgato hyavadatteshāñ= cha yo ni-
3. rodha evam (ṁ) vādī mahā-śramaṇah II
- 3. Acc No. 76** Text (c. tenth century AD, 8 lines of writing, fragmentary; line 1 is not clearly visible)
Obverse (Script - Eastern variety of north Indian alphabet)
1.[sarva]-papa-vi....
2.saṁprasthite sarva....
3.vaṁ sarva-tathāgata vya....
4. huru² jaya-mukhe svāhā....
5. nām sarva-tathāgatanām sūtra hu (?)....
6. ³ sarya-tathāgatā-dhātu-chakre dhara- [dhara]
7. hulu ⁴ prahara ⁵ sarva....
8. vodhi-maṇḍalakārā [laṁkṛite]... (pl. LXXIX)

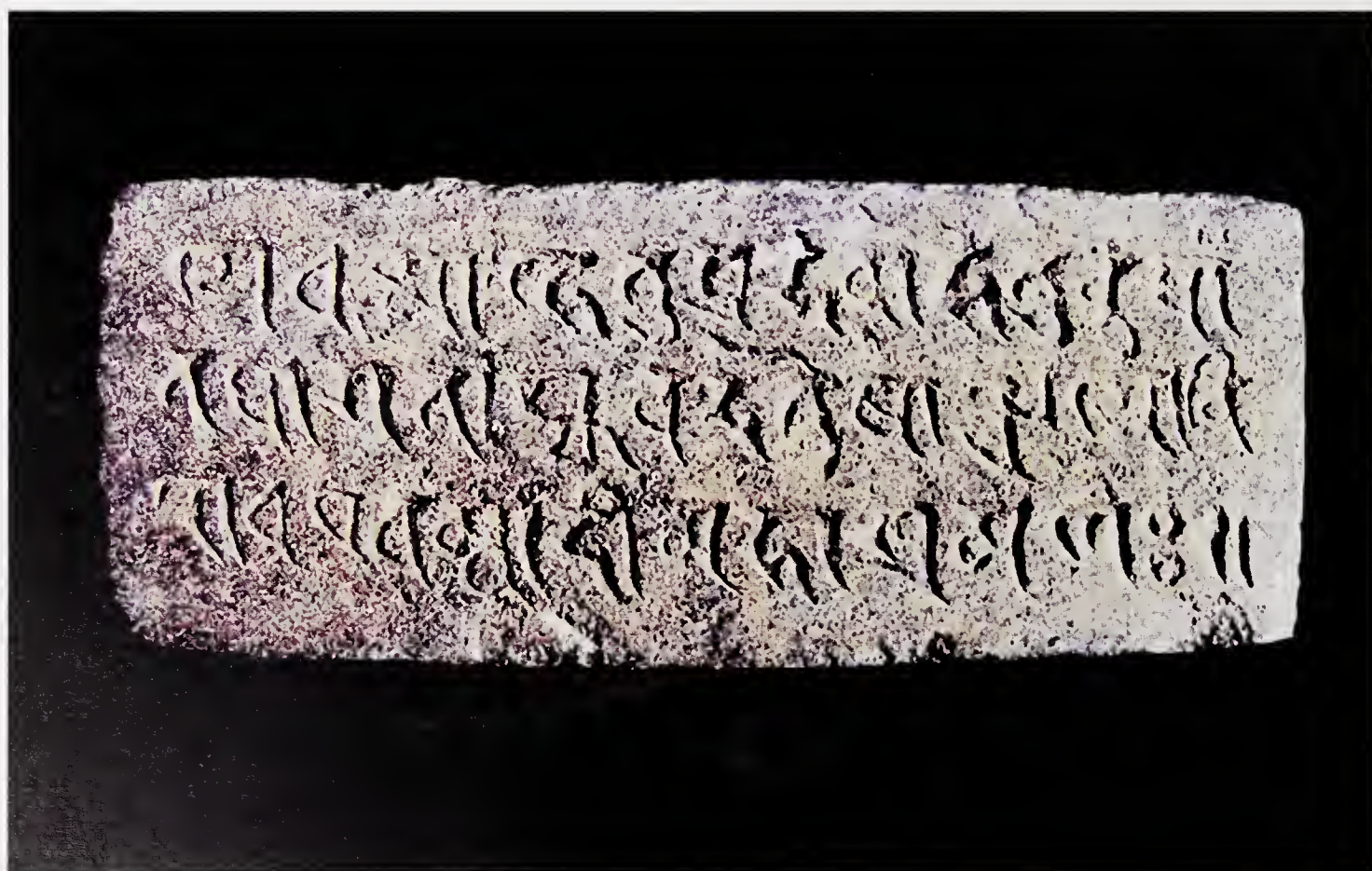
¹. From photograph by ASI, Excavation Branch, Bhubaneswar

². The numeral 2 is intended for pronouncing *huru* twice

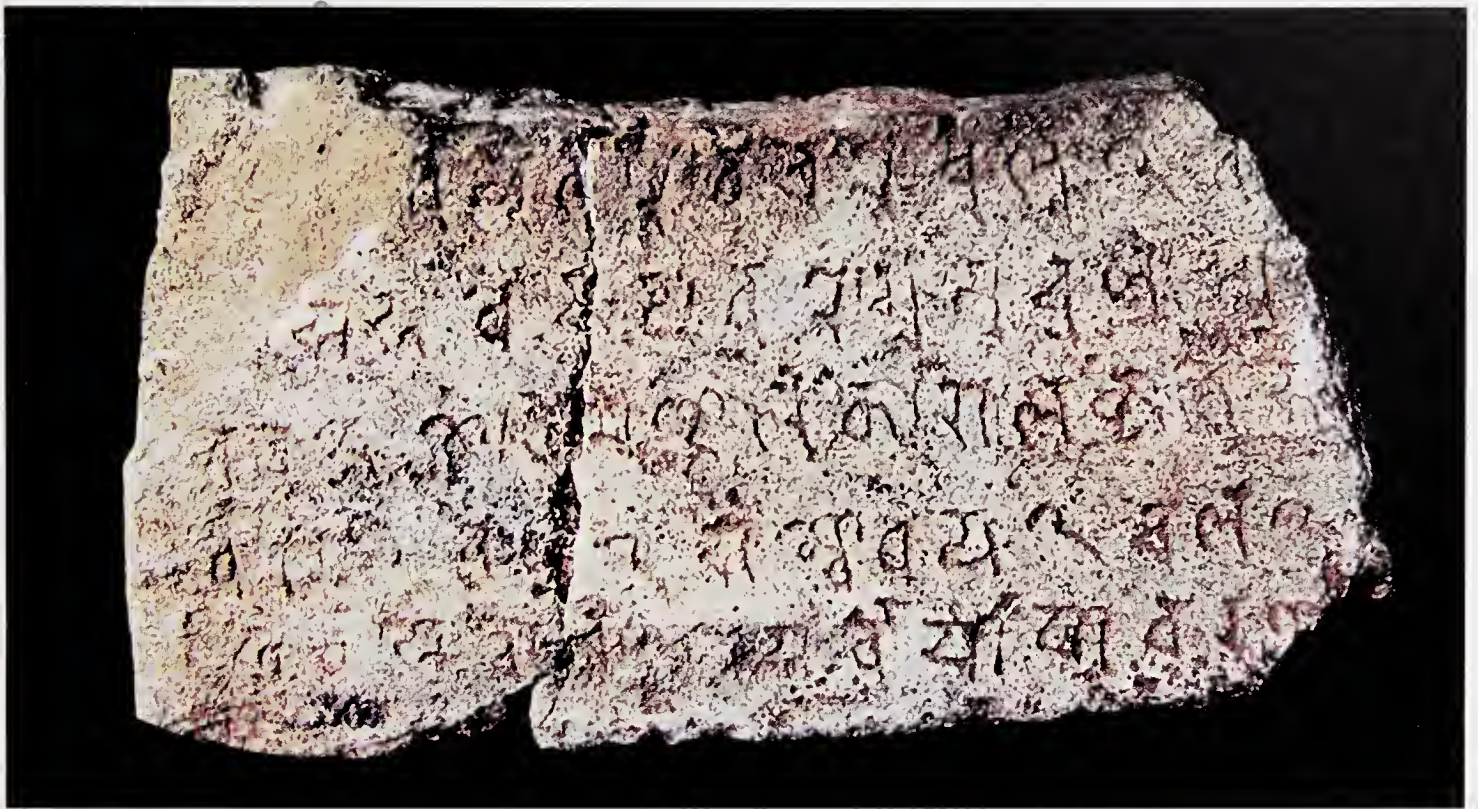
| | | | | | | | | |
|----|---|---|---|---|---|---|---------|---|
| 3. | ” | ” | ” | ” | ” | ” | ” | ” |
| 4. | ” | ” | ” | ” | ” | ” | hulu | ” |
| 5. | ” | ” | ” | ” | ” | ” | prahara | ” |



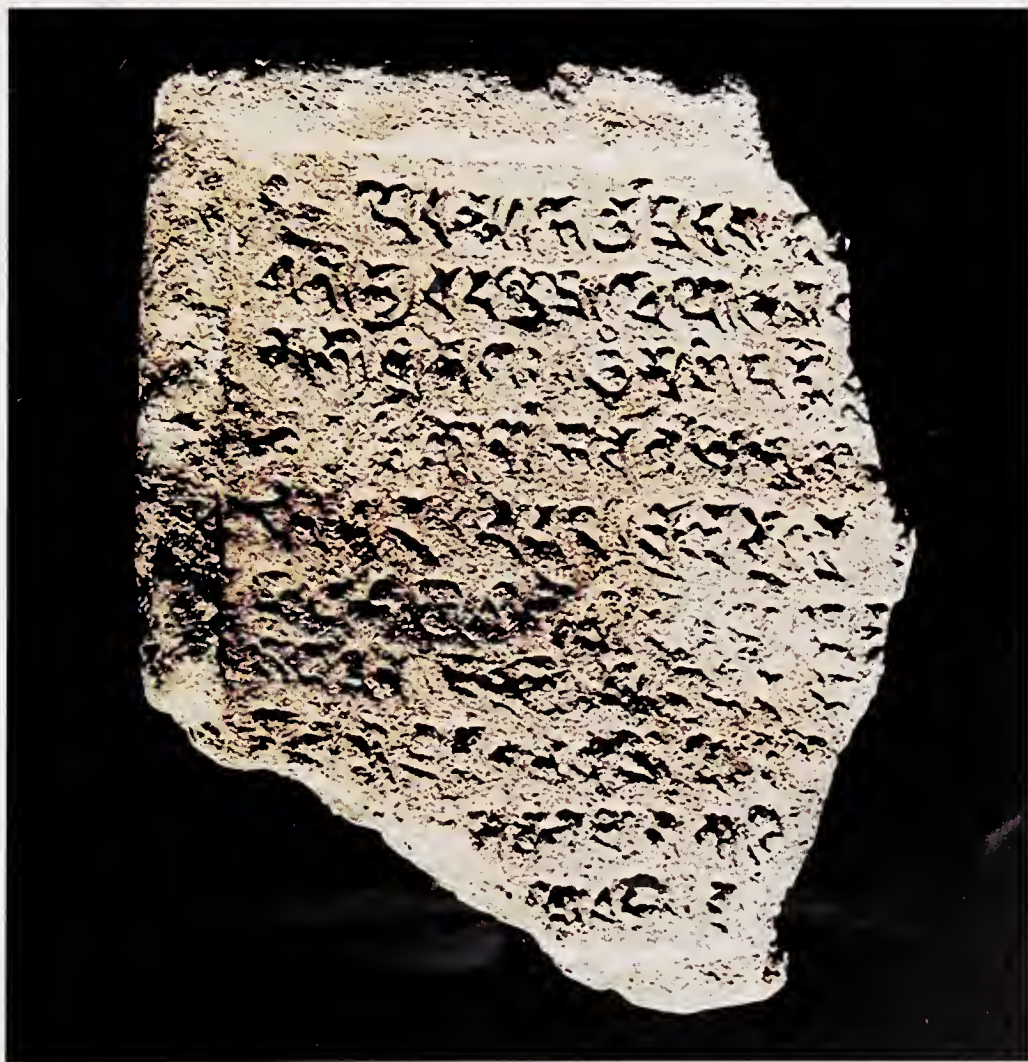
Pl. LXXIX : *fragmentary inscribed terracotta plaque (obverse and reverse). See p. 132*



Pl. LXXX : *inscribed piece of stone. See p. 132*



Pl. LXXXI : *fragmentary inscribed stone. See p. 132*



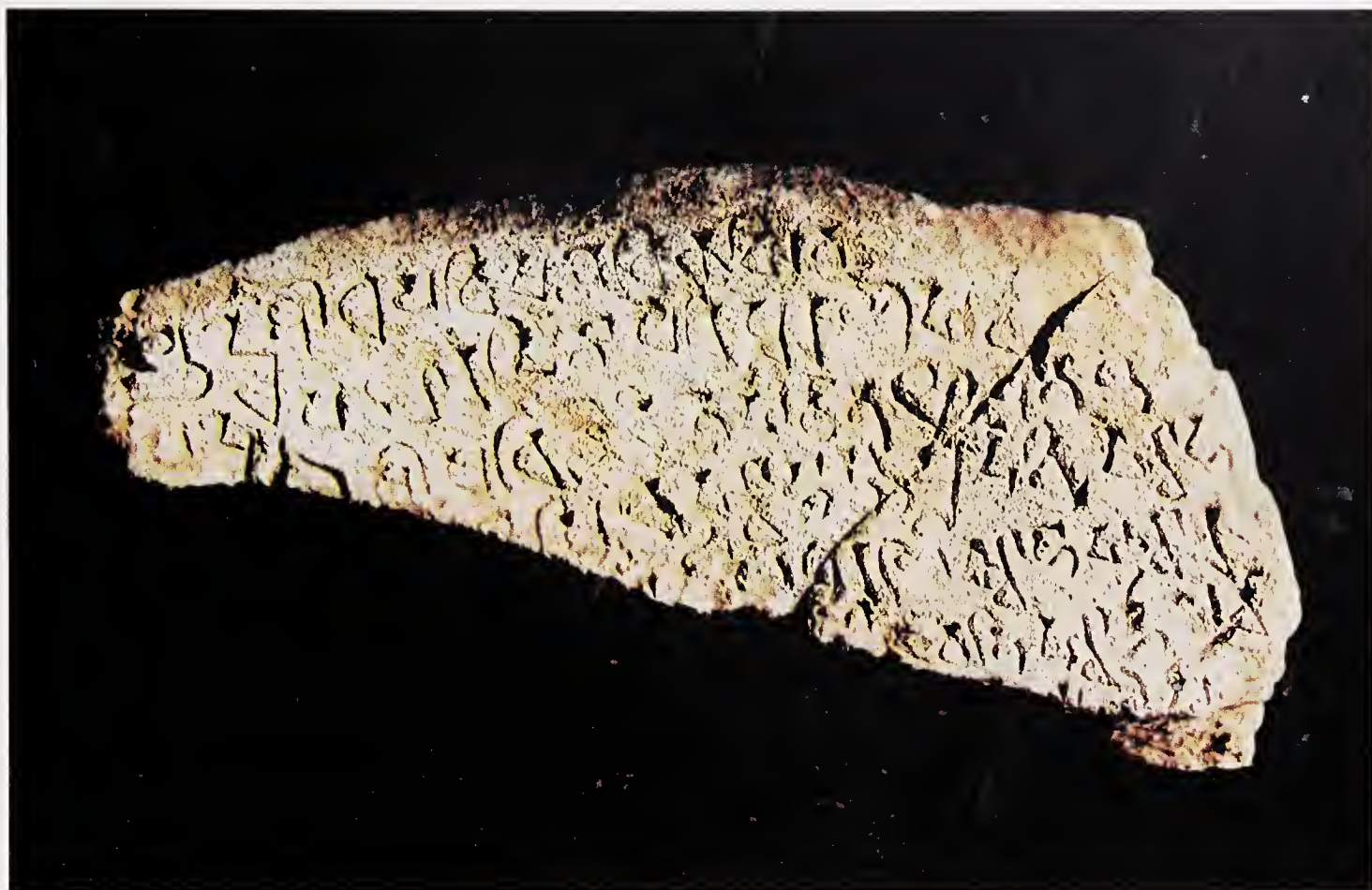
Pl. LXXXII : *fragmentary inscribed stone. See p. 132*

3. Acc. No. 76 Reverse (9 lines : c. tenth century AD; Script - Eastern variety of north Indian alphabet)
1.vajriṇī(?)
 2.pravuddhādhishṭhānā....
 3.samyak [samvuddhāya] sarva-tathā..
 4.sadāti dharma-mati (?) - sarva-....
....thā vo(bo)dhi 2¹ sarva-tatha....
 5. ... [maha]vo(bo)dhi-chitta-dhare chulu 2² śata....
 6.guṇa-gaṇamate vu(bu)ddha....
 7.ch(chi)ta(tta)-dhare sarva-tathāgat-
 8. ādhishṭha(ṭhite)
 9.sarva-pāpa-prasāma[ne] (pl. LXXIX)
4. Acc. No. 231 Text (c. tenth century AD; 4 incomplete lines)
Script Eastern variety of north Indian alphabet
1. ye dha [r*] mā [hetu]....
 2. teshāṁ tathāgato [hya]
 3. sham cha yo nirodha....
 4. mahā-ś [ra] maṇa [h*II] (pl. LXXX)
5. Acc. No. 260 Text (5 lines ; fragmentary; c. tenth century AD)
Script - Eastern variety of north Indian alphabet
1.[bhu?]vana... [-bha?]-dhare chulu 2³ sa....
 2.sambhave jaya-dhā(dha)re mu mu chulu sma...
 3.vu(bu)ddhe vo(bo)dhi maṇḍālākārālamkṛite sa....
 4.shṭhite vo(bo)dhaya2⁴ samvo(bo)dhaya 2⁵ chala 2⁶
 5.sa[rva].... sarva-pāpa-dhāraṇ(ṇā)....
(pl. LXXXI)
6. Acc. No. 317 Text (10 lines; fragmentary; c. tenth century AD)
Script- Eastern variety of north Indian alphabet
1. Siddham⁷ ye dharmā hetu prabhāvā hetu[m]
 2. gato hyavadatteshāñ=cha yo nirodha....
 3. mahā-śramaṇa[II] om maṇipadme [hum]
 4. [bhikshu?] nām sarva-tathāgato....
 5. sarva... .dhare chulu chulu.....
 6. sarva-tathato.....garbhe....
 7. jaya2⁸ svāhā (?)....
 8. [dha] rma-chakra-pravarttana... .vajre(?)....
 9. ...sarva-tathāgatādhi....
 - 10....vo(bo)dhaya vu(bu)....
(pl. LXXXII)

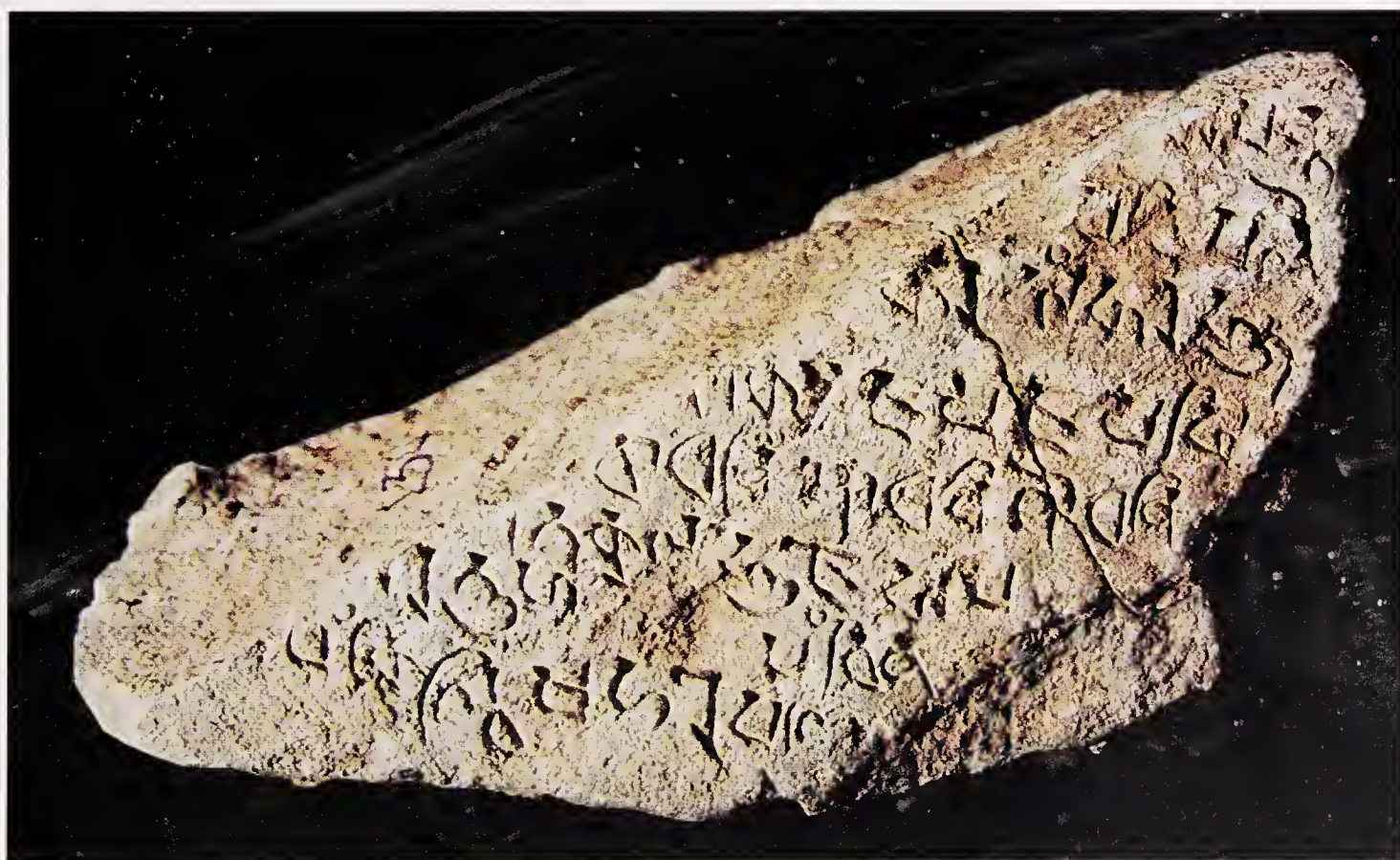
1-6. To be pronounced twice

7. Expressed by a symbol

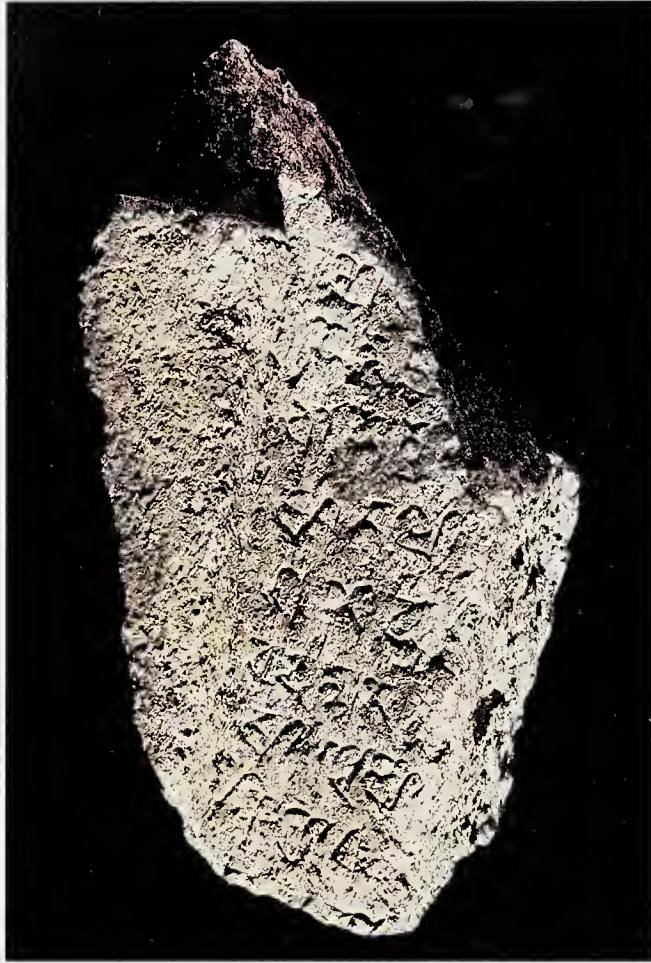
8. To be pronounced twice



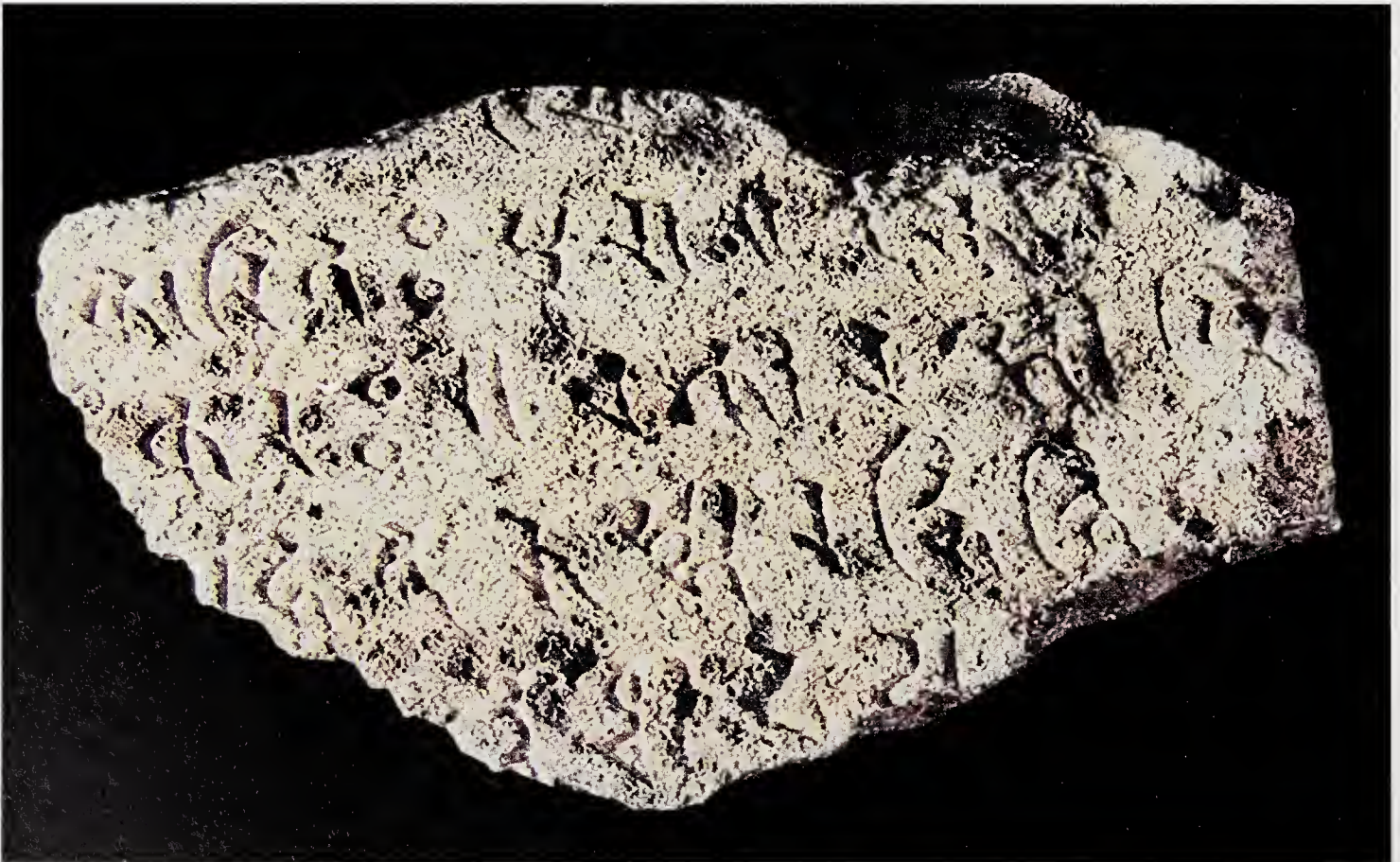
Pl. LXXXIII : *fragmentary inscribed stone (obverse). See p. 135*



Pl. LXXXIV : *fragmentary inscribed stone (reverse). See p. 135*



Pl. LXXXV : *fragmentary inscribed stone. See p. 135*



Pl. LXXXVI : *fragmentary inscribed stone. See p. 135*

7. Acc. No. 179

Text (Script-Eastern variety of north Indian alphabet; *c.* tenth century AD; about 6 lines of writing indifferently written; lines are not straight)

Obverse

1. ...*śuddhe śodhaya-vikasita*.....
2. ...*padme(?) sha.. .pāramitā...paripura... .sarva...*
3. ...*oshadhi....te sarva-tathāgata-śu*....
4. ...*shṭhite svāhā... .mudite svāhā*....
5. ...*harāṇe... svāhā saṁhara(?)*....
6. ...*ti....svāhā*

(pl. LXXXIII)

8. Acc. No. 179

Reverse

1.*mantra(?)*.....
2.*praśamaṇe*....
3.*saṁhara saṁha*.....
4.*re jaya jaya si*.....
5.*papa viśodha[ne]....viśodhane*....
6.*ta kula(?) bhuja(?)*.....
7.*retu....mam vina*.....
8.*kilvisha hare maṇi*.....

(pl. LXXXIV)

9. Acc. No. 54

Text (Script - Eastern variety of north Indian alphabet of *c.* tenth century AD; fragmentary; 8 lines, incomplete)

1. *ye[dha]*.....
2. *hetu[pra]*....
3. *vā hetu[m]*....
4. *shā[m] tathā-*
5. *gato hya-*
6. *vadatta(tte)te¹*
7. *sā(shā)ñ=cha yo*
8. *nirodha*.....

(pl. LXXXV)

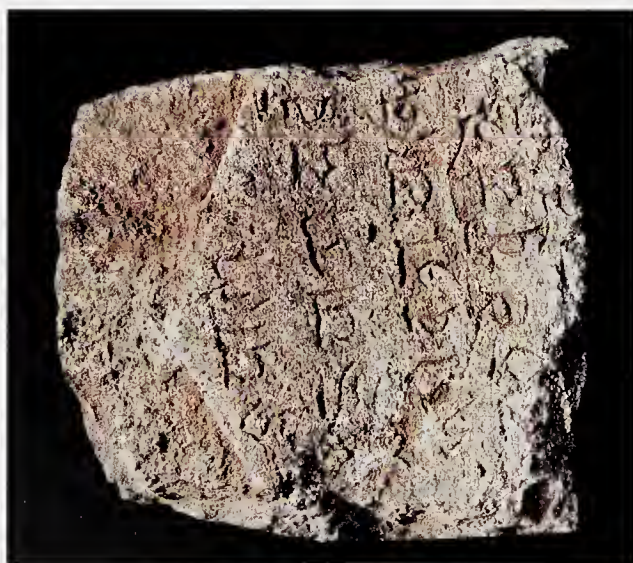
10. Acc. No. 50

Text (Script - Eastern variety of north Indian alphabet of *c.* tenth century AD; fragmentary; 4 incomplete lines)

1.*kārikah pura II*.....
2. ... *.karaḥ II chakār-asmābhi*.....
3.*haṁ.. ka...ssaramkirtti*.....
4. *ñśa(?)daya*.....

(pl. LXXXVI)

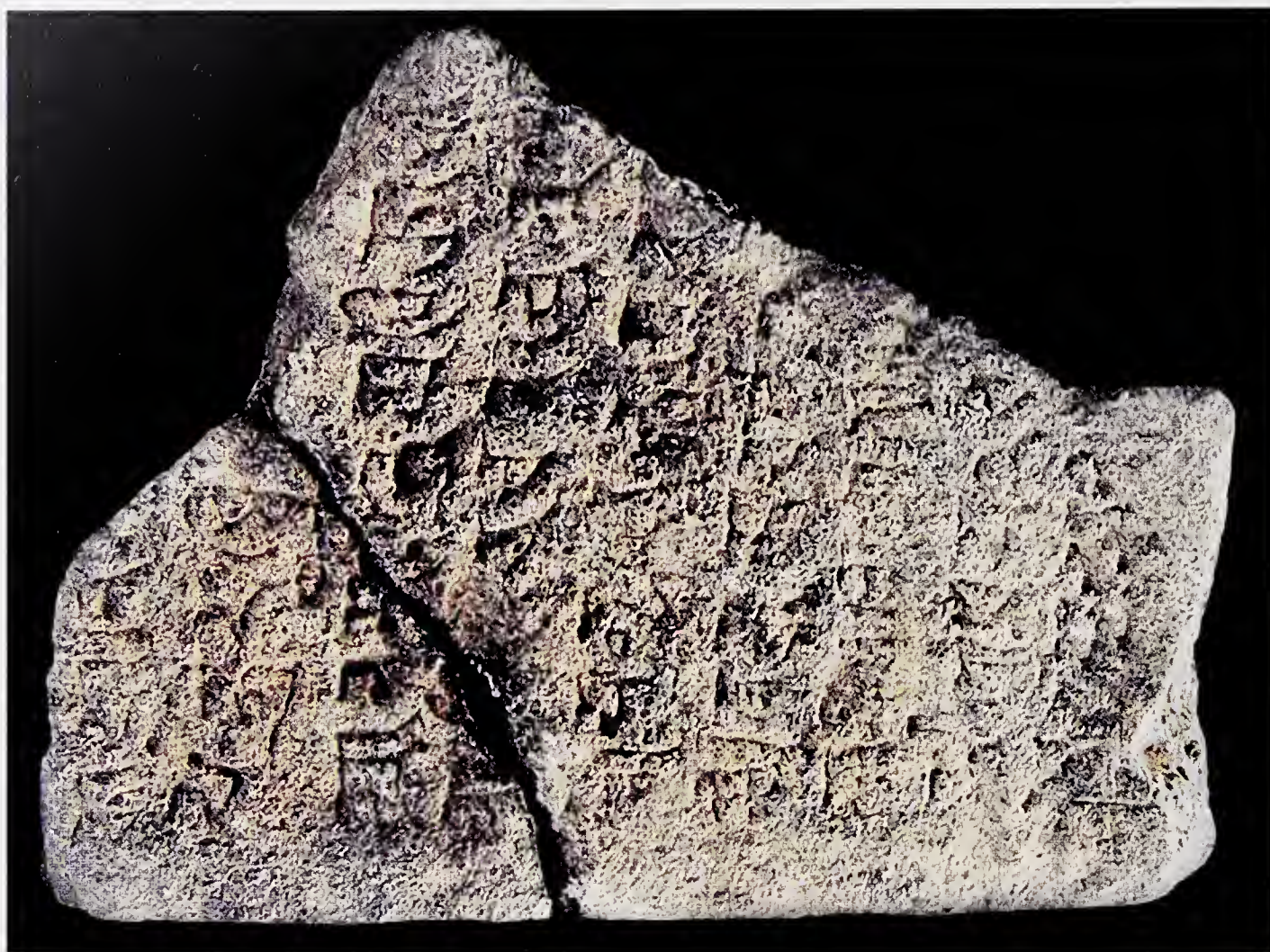
¹ This letter is superfluous



Pl. LXXXVII : fragmentary inscribed stone. See p. 137



Pl. LXXXVIII : fragmentary inscribed stone. See p. 137



Pl. LXXXIX : fragmentary inscribed stone. See p. 137

11. Acc. No 291

Text (Script - Eastern variety of north Indian alphabet of c. tenth century AD; 4 incomplete lines, indifferently written)

1.*jrāpaṇe*.....
2.*jrapāṇe..sarva*.....
3.*bhagavatāyā ki*.....
4.*vu(bu)ddha*.....

(pl. LXXXVII)

12. Acc. No. 266

Text (Script - Eastern variety of north Indian alphabet of c. tenth century AD; 6 incomplete lines visible;

indifferently written)

1. *siddham*¹ *om namo*.....
2.*cha(?)*.....
3.*tathāgatā.. ha*...
4.*vo(bo)dhi vo(bo)dhi ya(?)*....
5.*prahara prahara*.....
6.*sarva-ta*.....

(pl. LXXXVIII)

13. Acc. No. 340

Text (Script - Eastern variety of north Indian alphabet of about c. tenth century AD; fragmentary; 9 incomplete lines)

1.*svāhā I na*.....
2.*mantra[h] sarvva*.....
3.*yo...na....te - parikā*,,,,,,
4.*dhara.. I chulu*.....
5.*saṁhara saṁhara*.....
- 6.....*sarvva.. ...pāpa.. hare*.....
7.*sarva-tathāgatāyā*.....
8.*śodhaya*²*dha*.....
9.(not clear)³

(pl. LXXXIX)

¹. Expressed by a symbol

². To be pronounced twice

³. Acc. Nos. 64, 324, 348 could not be deciphered.

Terracotta Seals and Sealings

| <i>Sl. No.</i> | <i>Antiquity No.</i> | <i>Object</i> | <i>Condition</i> |
|----------------|----------------------|--|-------------------------------------|
| 1. | 8 | Sealing with five lines in central circular portion | Indistinct |
| 2. | 13 | Sealing with some figure depicted on its top and lateral side | Lion figure ? Letters indistinct |
| 3. | 19 | Upper portion broken, two line inscription | Good |
| 4. | 42 | Plano-convex sealing with seven line inscription | Indistinct |
| 5. | 110 | Lotus flower and one line inscription of four letters (broken) | Good |
| 6. | 113 | Lump with two incomplete stamps (broken) | Indistinct |
| 7. | 114 | Lump with three letters (broken) | Good |
| 8. | 115 | Lump with inscription (broken) | Indistinct |
| 9. | 116 | Lump with stamp in one corner (broken) | Indistinct |
| 10. | 117 | Sealing with handle | Good |
| 11. | 118 | Plano-convex lump with small circular impression of four letters with conch shell at top | Fair |
| 12. | 119 | A piece of lump with circular impression of five letters with conch shell | Good |
| 13. | 120 | Circular sealing (broken) | Indistinct |
| 14. | 121 | Lump with circular impression (broken) | Indistinct |
| 15. | 122 | Large lump with faint impression (broken) | Indistinct |
| 16. | 123 | Roughly circular with two lines impression | Good |
| 17. | 124 | Impression of four letters on broken lump | Fair |
| 18. | 125 | Lump with faint impression (broken) | Indistinct |
| 19. | 126 | Lump with faint impression of wheel, deer and three lines | Indistinct |
| 20. | 127 | Small impression on large lump (broken) | Indistinct |
| 21. | 128 | Sealing with impression of wheel, deer and three lines. | Indistinct |
| 22. | 129 | Lump with faint impression | Indistinct |
| 23. | 130 | Large quarter lump with small square impression with cord marks on backside | Indistinct |
| 24. | 131 | Broken sealing with deer impression (?) | Indistinct |
| 25. | 137 | Lump with two small circular impressions (broken) | Indistinct |
| 26. | 138 | Impression of three half missing lines, an ill fired sealing | Good |
| 27. | 139 | Impression of one line on broken sealing | Fair |

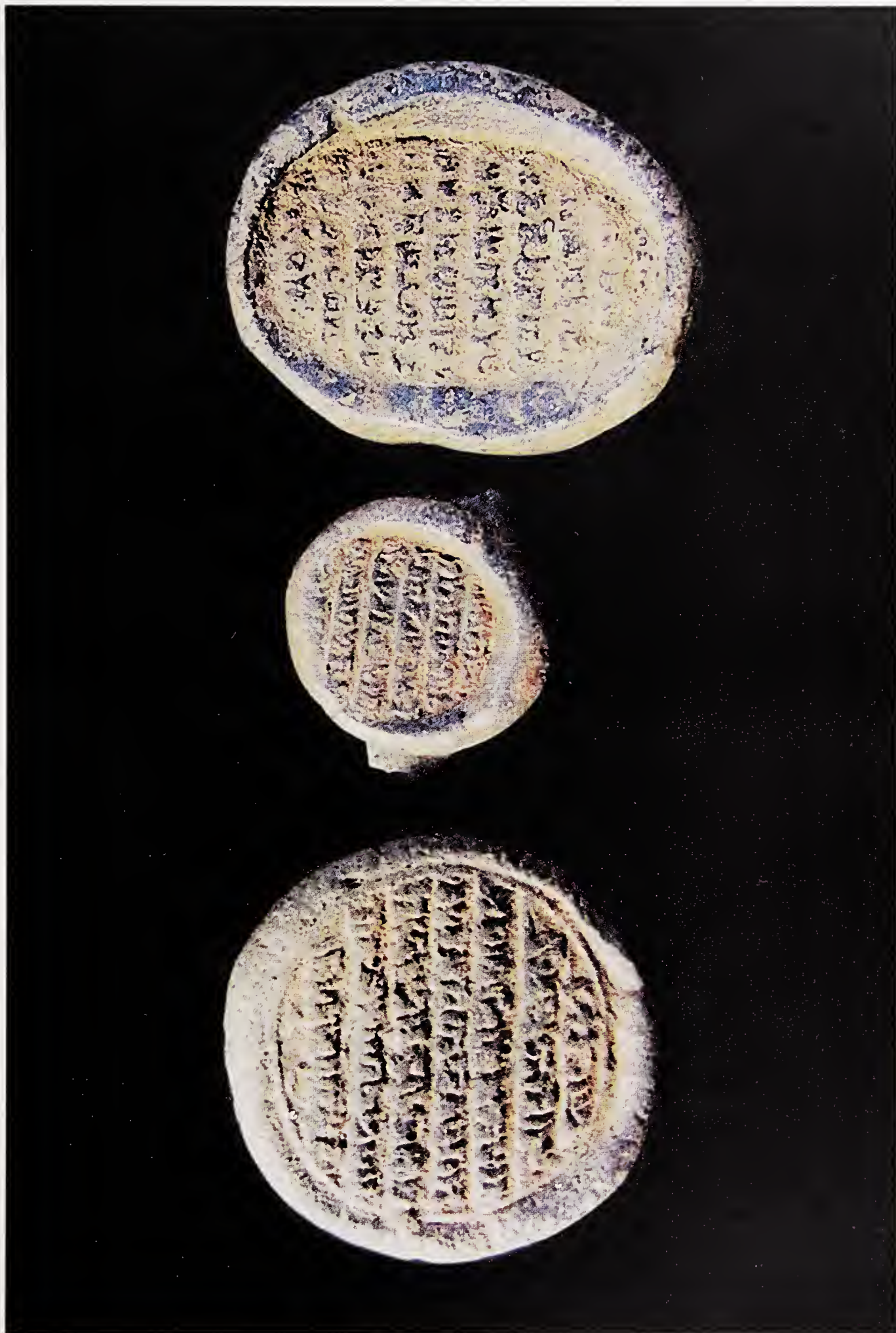
| <i>Sl. No.</i> | <i>Antiquity No.</i> | <i>Object</i> | <i>Condition</i> |
|----------------|----------------------|---|------------------|
| 28. | 140 | Traces of two lines (half missing) on clay lump | Indistinct |
| 29. | 141 | Lump with traces of circular impression (broken) | Indistinct |
| 30. | 142 | Lump with large circular impression (broken) | Indistinct |
| 31. | 143 | Lump with small circular impression half missing | Indistinct |
| 32. | 144 | Small fragment of lump with impression | Indistinct |
| 33. | 154 | Fragmentary lump with large faint impression of wheel, deers and inscription | Indistinct |
| 34. | 155 | Large lump with two small circular impressions | Indistinct |
| 35. | 156 | Lump with one/two line impression, broken sealing | Fair |
| 36. | 166 | Large sealing with large letters, three letters at centre below it a rectangular design, plano-convex sealing | Good |
| 37. | 167 | Broken lump with faint, rectangular impression | Indistinct |
| 38. | 173 | Sealing on clay lump with circular impression of conch shell and two lines (half missing) | Indistinct |
| 39. | 184 | Broken sealing on lump, two lines, letters elongated | Fair |
| 40. | 193 | Sealing with wheel and deer impression and two lines | Good |
| 41. | 196 | Sealing on clay lump with two small circular impressions (broken) | Indistinct |
| 42. | 199 | Sealing half broken, three lines | Good |
| 43. | 201 | Fragmentary lump with small circular impression of conch shell, one line and lotus flower | Indistinct |
| 44. | 203 | Clay lump with circular impression (half missing) having knob on backside | Indistinct |
| 45. | 211 | Large lump with an impression (circular) of lotus type seal (broken) | Indistinct |
| 46. | 226 | Elliptical sealing, only half broken lines visible, no letters | Indistinct |
| 47. | 227 | Circular sealing with seven lines | Good |
| 48. | 233 | Elliptical sealing with nine lines | Good |
| 49. | 236 | Small sealing with Buddhist creed | Good |
| 50. | 245 | Circular sealing with traces of nine lines | Indistinct |
| 51. | 289 | Elliptical sealing with stūpa at centre, 18 lines, top broken | Indistinct |
| 52. | 305 | Circular sealing with 14 lines | Indistinct |
| 53. | 306 | Circular sealing with 14 lines | Indistinct |
| 54. | 307 | Circular sealing with 14 lines | Indistinct |

| <i>Sl. No.</i> | <i>Antiquity No.</i> | <i>Object</i> | <i>Condition</i> |
|--------------------|--------------------------|---|------------------|
| 55. | 308 | Circular sealing with 14 lines | Indistinct |
| 56. | 309 | Circular sealing, broken | Indistinct |
| 57. | 310 | Circular sealing, two pieces | Indistinct |
| 58. | 311 | Elliptical sealing with stūpa at centre, traces of 22 lines | Indistinct |
| 59. | 331 | Elliptical sealing with stūpa at centre, broken from all sides, 20 lines | Good |
| 60. | 352 | Elliptical sealing with stūpa at centre, edges broken, traces of 22 lines | Fair |

Readings of Terracotta Sealings and Seals from Excavation at Udayagiri -2 (1997-2000)

| <i>Sl. No.</i> | <i>Accession No.</i> | <i>Descriptions</i> |
|----------------|----------------------|---|
| 1. | 19 | 1 st - <i>mosaka</i> - - 2 nd - (<i>sri</i>) <i>sakya</i> (<i>mu</i>) ? |
| 2. | 110 | Flame/Lotus (?) symbol Suprabudha (<i>dharmā chakra-mudrā</i> Symbol) |
| 3. | 117 | (Sealing) - <i>simha pra stha</i> |
| 4. | 118 | Conch symbol Suprabudhha |
| 5. | 119 | Kumaramati |
| 6. | 123 | 1 st -(<i>si</i>) <i>ha pra stha</i> 2 nd - <i>mahavi</i> — |
| 7. | 124 | Supraba (bu) ? - dhha |
| 8. | 138 | 1 st - <i>sri simha (pra) (?) stha</i> 2 nd - <i>biharya (?) bhikshu</i> - 3 rd - <i>rya saṃghasya (?)</i> |
| 9. | 139 | 1 st -Broken 2 nd - (<i>bi</i>) <i>hariya</i> (?) |
| 10. | 144 | Not visible |
| 11. | 156 | 1 st - <i>ha (i) dhabya</i> 2 nd - <i>bhi</i> |
| 12. | 166 | 1 st -Not visible 2 nd - <i>sthambha sya</i> 3 rd - ← Symbol |
| 13. | 184 | 1 st - (<i>sri</i>) <i>si (m) ha pu (ra) maha</i> - 2 nd - (<i>bi</i>) ? <i>hara (jya)</i> ? |
| 14. | 193 | 1 st - <i>sri simha prast a maha</i> 2 nd - (<i>bi</i>) ? <i>hararya samha</i> 3 rd - <i>sa (m) ? ha</i> |
| 15. | 199 | 1 st -(<i>si</i>) <i>m hapu</i> 2 nd - - - (<i>viha</i>) <i>riya bhi</i> 3 rd - - - (<i>sam</i>) (<i>ha</i>) |
| 16. | 227 | This is also a translation of Buddhist creed as described in Sl. No. 236 “ <i>ye dharmā hetumahā śramaṇaḥ</i> ” |

| <i>Sl. No.</i> | <i>Accession No.</i> | <i>Descriptions</i> |
|----------------|----------------------|---|
| 17. | 233 | Text of the seal not readable due to bad condition |
| 18. | 236 | <p>This in fact is a translation of the Buddhist creed which is as follows:-</p> <p><i>“ye dharmā hetu prabhāvā hetum teshām tathāgata hy - avadat teshām cha yo nirodha evam - vādi mahā śramaṇaḥ.”</i></p> <p>This has been translated by T W Rhys Davids and Hermann Oldenberg as of all objects which proceed from a cause, the Tathāgata has explained the cause and he has explained their cessation also; this is the doctrine of the great <i>Śramaṇa Mahāvagga</i>, 1.23, 5; <i>The Sacred Books of the East</i>, XIII (Oxford, 1881), p.146. (pls. XC-XCI-XCII)</p> |



Pl. XC : inscribed seal. See p. 142



Pl. XCI : *inscribed seal. See p. 142*



Pl. XCII : *inscribed seal. See p. 142*

Readings of Inscriptions on Terracotta Potsherds

| <i>Sl. No.</i> | <i>Accession No.</i> | <i>Text</i> |
|----------------|----------------------|--|
| 1. | 161 | 1 st (?) <i>Kshiti chandra</i> (on upper portion of miniature lid) 2 nd - <i>Hara</i> |
| 2. | 164 | Brahamanasa (on red slip ware potsherd) |
| 3. | 332 | Bidyakara (?) (on black slip ware) (sprinkler body) (pl. XCIII) |



Pl. XCIII : *inscribed potsherd. See p. 145*



Pl. XCIV : votive stūpas assembled near Mahākāla Temple. See p. 148



Pl. XCV : stone dabber. See p. 121-122

Votive Stūpas in Stone (pl. XCIV)

| Sl No | Existing length | Bottom length | Bottom width | Circumference drum | Inscription & its location | Sculptural depiction | Other carvings | Conditions (broken, etc.) | Material | Provenance |
|-------|-----------------|---------------|--------------|--------------------|--|----------------------|---|--|-----------|---------------------------|
| 1. | 63 cm | 25 cm | 25 cm | 78.5 cm | - | - | Four miniature stūpas at four corners of <i>medhi</i> portion of votive stūpa | Top portion partially broken and crack at one corner | Sandstone | Entrance and Upper shrine |
| 2. | 73 cm | 38 cm | 38 cm | 124 cm (Top) | - | - | - | Top portion missing | Sandstone | XC-2 Qd-2 |
| 3. | 55 cm | 34 cm | 34 cm | 102.6 cm | - | - | - | Top portion missing | Sandstone | YD-1 Qd-3 |
| 4. | 80.5 cm | 43 cm | 43 cm | 128 cm | Three line inscription on bottom of votive stūpa | - | - | Good condition. Only one crack coming from top vertically | Sandstone | YD-1 Qd-3 |
| 5. | 77cm | 27cm | 45.5 cm | 128.7 cm | - | - | - | Two miniature stūpas at two corners above <i>medhi</i> portion depicted, other half vertically missing | Sandstone | YC-1 Qd-1 |
| 6. | 70 cm | 44 cm | 44 cm | 133 cm (Top) | - | - | - | Broken at one corner at bottom and top portion | Sandstone | XC-2 Qd-2 |
| 7. | 80 cm | 43 cm | 43 cm | 124 cm | - | - | - | Top portion half broken | Sandstone | YC-1 Qd-1 |

| Sl No | Existing length | Bottom length | Bottom width | Circumference drum | Inscription & its location | Sculptural depiction | Other carvings | Conditions (broken, etc.) | Material | Provenance |
|-------|-----------------|---------------|--------------|--------------------|----------------------------|---|--|---|-----------|--------------|
| 8. | 80 cm | 34 cm | 35 cm | 116.5 cm | - | Buddha in <i>bhūmispa-rśa-mudrā</i> and <i>chaitya</i> and <i>gaja-śārdula</i> on top of niches | Floral design and lotus petals on a raised band in mid portion | Harmikā available and in good condition | Sandstone | XD-1 Qd-2 |
| 9. | 76 cm | 41 cm | 40 cm | 134 cm (Top) | - | - | - | Good condition | Sandstone | YD-1 Qd-3 |
| 10. | 69 cm | 26 cm | 40 cm | - | - | - | - | Vertically half portion broken | Sandstone | YC-1 Qd-1 |
| 11. | 87.5 cm | 55 cm | 52 cm | 165 m (Top) | - | - | Small votive stūpa like <i>aigaśikhara</i> s at four corners of <i>medhi</i> portion, bottom portion missing | Broken to four pieces. Harmikā and bottom also broken | Sandstone | XD-1 Qd-2 |
| 12. | 96 cm | 46 cm | 47 cm | 150 cm (Top) | - | - | Four miniature votive stūpas at four corners of <i>medhi</i> portion of main votive stūpa | Top portion broken | Sandstone | XD-1 Qd-3 |

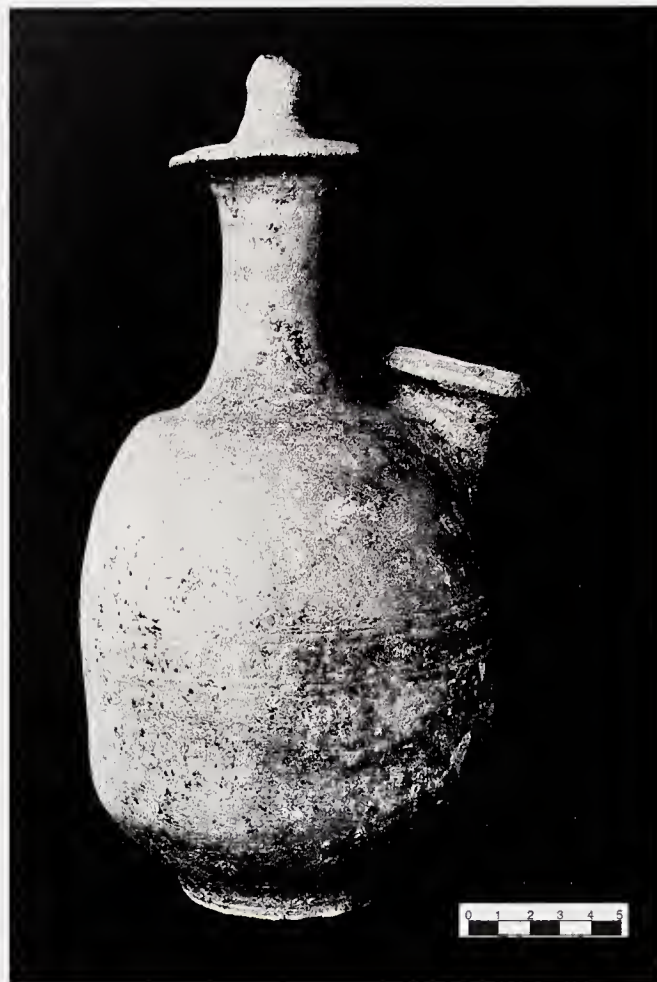
| Sl No | Existing length | Bottom length | Bottom width | Circumference drum | Inscription & its location | Sculptural depiction | Other carvings | Conditions (broken, etc.) | Material | Provenance |
|-------|-----------------|---------------|--------------|--------------------|------------------------------|----------------------|---|---|-----------|--------------|
| 13. | 110 cm | 50 cm | 49 cm | 162 cm (Top) | - | - | Four miniature votive stūpas at four corners of <i>medhi</i> portion | Good condition | Sandstone | YC-1 Qd-2 |
| 14. | 47 cm | 45 cm | 47.5 cm | Not visible | - | - | Four small votive stūpas at four corners of <i>medhi</i> portion | Drum portion missing | Sandstone | YD-1 Qd-2 |
| 15. | 70 cm | | | 147 cm | | | Floral design and small beaded design on both sides (drum portion) | Bottom portion missing and top also missing | Sandstone | YB-1 Qd-4 |
| 16. | 124.5 cm | 59 cm | 58 cm | 189 cm inscription | Two lines on bottom of stūpa | - | Four miniature votive stūpas in relief at four directions of bottom portion of main stūpa above that eight miniature votive stūpas on the outer periphery of <i>medhi</i> portion | | Sandstone | YC-1 Qd-1 |
| 17. | 120 cm | 53 cm | 48.6 cm | 168 cm | - | - | Four miniature stūpas at four corners of <i>medhi</i> portion | Good condition only partially broken | Sandstone | Yd-1 Qd-2 |

| Sl No | Existing length | Bottom length | Bottom width | Circumference drum | Inscription & its location | Sculptural depiction | Other carvings | Conditions (broken, etc.) | Material | Provenance |
|-------|-----------------|---------------|--------------|--------------------|----------------------------|----------------------|---|---|-----------|--------------|
| 18. | 96 cm | 50 cm | 50 cm | 173 cm | | | Four miniature votive stūpas in half relief at four directions of bottom portion of main stūpa, above that eight miniature votive stūpas on the outer periphery of <i>medhi</i> portion | Top partially broken | Sandstone | Yd-1 Qd-2 |
| 19. | 72 cm | 40 cm | 40 cm | 126 cm | - | - | Four miniature stūpas depicted at four corners of <i>medhi</i> portion | | Sandstone | Yd-1 Qd-2 |
| 20. | 100 cm | 50 cm | 51 cm | 160 cm | - | - | Four miniature stūpas depicted at four corners of <i>medhi</i> portion of votive stūpas | Good condition | Sandstone | Yd-1 Qd-2 |
| 21. | 60 cm | 33 cm | 33 cm | 108 cm | - | - | - | <i>In-situ</i> position on stone paved platform (top portion missing) | Sandstone | Yd-1 Qd-2 |

| <i>Sl No</i> | <i>Existing length</i> | <i>Bottom length</i> | <i>Bottom width</i> | <i>Circumference drum</i> | <i>Inscription & its location</i> | <i>Sculptural depiction</i> | <i>Other carvings</i> | <i>Conditions (broken, etc.)</i> | <i>Material</i> | <i>Provenance</i> |
|--------------|------------------------|----------------------|---------------------|---------------------------|---------------------------------------|-----------------------------|-----------------------|----------------------------------|-----------------|---|
| 22. | 58 cm | 36 cm | 36 cm | | - | - | - | | Sandstone | XC-1 Qd-3 Eastern baulk |
| 23. | 43 cm | 19 cm | 20 cm | 47 cm (Top) | - | - | - | | Sandstone | XB-1 Qd-1 |
| 24. | 105 cm cm | 64.03 | 65 cm | 198 cm (Top) | - | - | - | Top portion broken | | From Courtyard of shrine complex |
| 25. | 63 cm | 43 cm | 43 cm | 124 cm | - | - | - | Top portion missing | | From shrine complex area |

Potsherds Registered as Antiquities

| <i>Sl. No.</i> | <i>Acc. No.</i> | <i>Object</i> | <i>Material</i> | <i>Measurement</i> | <i>Provenance</i> | <i>Description/Remarks</i> |
|----------------|-----------------|-------------------------------------|----------------------------|---|---|--|
| 1. | 15 | Fragment of bowl | Stone (?) | L - 8 cm W-3.5 cm Th 6 mm | Western outside of monastery | |
| 2. | 20 | Triple spout | Spouted vessel, terracotta | L – 6.3 cm W-3.5 cm Th 1.3 cm | Western outside of monastery | Detached from pot, due to its kind kept as an antiquity |
| 3. | 70 | Grey ware sherd having black polish | Potsherd | L - 6.3 cm W-4.2 cm Th 4 mm | Inside the Cell No. 7 (?) | Fragment of a grey ware. sherd of a pot (middle portion) |
| 4. | 132 | Crucible (fragmentary) | Potsherd, terracotta | Cir. 5 cm (?) H 3.4 cm | Cell No. 9 monastery | More than half portion broken, having encrustation inside |
| 5. | 161 | Inscribed lid | Terracotta | Cir. 4.1 cm (?) H 2.7 cm | Area on right side to the monastery | Hand-made black ware ill-fired, bearing inscription |
| 6. | 164 | Inscribed potsherd | Potsherd | L-11.7cm W-5.5 cm Th 1 cm | Area on right side to the monastery | Shoulder portion of fragment of red ware with partially damaged red-slipped sherds, having inscription, also having two incised parallel grooves |
| 7. | 174 | Graffiti on sherd | Potsherd | L - 7.5 cm W-4.8 cm Th 8 mm | Found from a Cell | Fragment of a greyware sherd of a pot having rectangular incised graffiti design on outer surface of shoulder portion |
| 8. | 195 | Graffiti on sherd | Potsherd | L-10.2 cm W - 4.9 cm | Area in front of monastery at north-east corner | Fragment of redware sherd of a pot, mid portion having rectangular incised graffiti design on outer surface of pot |
| 9. | 332 | Stamped sherd | Potsherd | L- 10.3 cm W-10 cm Thickness - 6 mm | From Tank | Fragment of a greyware with black-slipped sherd probably of a sprinkler having stamped (impression) of inscription |



Pl. XCVI : *sprinkler of red ware. See p. 155*



Pl. XCVII : *portion below neck of grey ware sprinkler and portion below neck of a dull-red ware sprinkler. See p. 155*

Description of Full Pots

1. Sprinkler of red ware, pointed mouth with circular projected collar, bottle-like neck, grooved cylindrical body, broken at mouth and spout portion, of medium to fine fabric and treated with both wash and slip, well fired. From lower level of water reservoir (pl. XCVI).
2. Full vase of red ware with splayed out grooved rim and oblique grooved shoulder and carinated mid-part, having notched design on upper portion of mid-part with round bottom. Of medium fabric, ill-fired and treated with wash, internally broken at rim. From water reservoir.
3. A small spouted pot of red ware with out-turned rim and short neck, shoulder having a border on outer surface in-between neck and shoulder, flat base, of fine fabric and treated with wash and slip both internally and externally, well fired. From lower level of water reservoir.
4. Lower portion of a red ware sprinkler, neck with mouth portion missing, oblique shoulder, having a spout, cylindrical body, concave base, of fine fabric and treated with wash both internally and externally and red-slip on outer surface. From mid-level of water reservoir.
5. Portion below neck of a grey ware sprinkler, neck, mouth and spout missing, globular body having concave base, of medium fabric and treated with wash and slip externally, ill fired. From mid-level of water reservoir (pl. XCVII).
6. Portion below neck of a small dull-red ware sprinkler, neck, mouth missing, globular body having footed flat base. Of medium fabric and treated with wash externally, ill fired. From mid-level of water reservoir (pl. XCVII).
7. Fragmentary red ware sprinkler, neck, mouth, spout broken, globular body having concave base. Of medium fabric and treated with wash and red slip externally, ill fired. From lower level of water reservoir.
8. A small *loṭā* of grey ware, cylindrical body with a ridge on neck portion, having flat base. Of medium fabric, granular surface and treated with wash externally and internally. From lower level.
9. A small *loṭā*-like high-necked, grey ware pot with out-turned rim. From lower level.
10. A small dull red ware pot, mouth portion broken. Of fine fabric and treated with wash externally and internally. From lower level.
11. Fragmentary part of a small *loṭā*-like lime pot of dull-red ware with out-turned rim, having lime soot inside the pot. Of fine fabric treated with wash externally and internally. From mid-level.

